CHEFS D'ŒUVRE
OF THE
EXPOSITION UNIVERSELLE
BY
W WALTON A SAGLIO V CHAMPIER
GEORGE BARRIE & SON
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PHILADELPHIA
1900
O.Guillaget

CHEFS D'ŒUVRE

OF THE

EXPOSITION UNIVERSELLE

1900

FOUNTAIN FOR A WINTER-GARDEN

BY FRANZ MATSCH, AUSTRIA

ETCHED IN FOUR PLATES BY CHARLES R. THÉVENIN

EXPOSITION UNIVERSELLE, 1900

THE

CHEFS D'ŒUVRE

ART AND ARCHITECTURE
BY
W. WALTON

APPLIED ART
BY
V. CHAMPIER

CENTENNIAL AND RETROSPECTIVE
BY
A. SAGLIO

VOLUME IX

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EGYPTIAN COURTESAN:

MEDIÆVAL COSTUME

Statuette of Bronze and Precious Metals

MODELLED BY JEAN-LÉON GERÔME

INTRODUCTION

It may be asserted with confidence that there has never hitherto been an international exposition so profoundly interesting from the standpoint of decorative art as the one held in Paris this year. The reason is readily understood, and we shall proceed at once to explain it.

What we call Decorative Art is, in fact, nothing else than art considered in its application to life, to the necessities of our existence, to the familiar objects which adorn our homes and make them comfortable and attractive. In a word, it is art itself, in the broad and accurate acceptation formerly given to the word, before its meaning was contracted, as was done in the XIXth Century, to make it apply solely to works exhibited in museums, pictures or statues. Now, it is true that every one is becoming more and more deeply interested in decorative art to-day, because every one accords to it a share, greater or less, in his daily thoughts. To display good taste in the decoration of one's home, to select appropriate fabrics and furniture of graceful design, to have upon one's table gold and silver plate which cannot be stigmatized as commonplace, and

earthenware bearing the signatures of skilful artists, to purchase jewels which are not simply a means of flaunting one's wealth, but a manifestation of refinement of mind and sentiments—such, in fact, is the inclination at the present day of every one who enjoys a certain position in society or possesses ever so little intellectual culture.

As the education of the public in this direction has been peculiarly favored of late years by exhibitions of all sorts, and, in most countries, by the compulsory instruction of the young in drawing, it has come about that the number of people capable of appreciating the beauties, the niceties, the progress, of decorative art is much larger than it used to be.

That is one of the reasons why the exhibits of the artistic industries in the Exposition of 1900 attracted the attention of visitors, and solicited more particularly the careful examination of well-informed persons. But it is not the only reason nor the most important one. There is another consideration—far more serious—which explains the passionate interest with which the whole world thronged to observe the progress that has been achieved in the domain of decorative art. It is our purpose to discover what new explorations taste has made in the heart of our modern society, and whether, in the peaceful and courteous warfare upon economic matters in which the nations are now engaged, the palm will continue to belong to the peoples who have hitherto held it by virtue of their refinement and their traditional perfection in the production of articles of luxury.

There has been no thinker, no statesman, in the past thirty years, who has not reflected upon this problem of the reflex action of decorative art on the material prosperity of nations. Experience has proved that art exerts a most fruitful influence upon commercial expansion. The same everyday objects, the familiar utensils which everybody uses, if they are made with a certain style, with that regard for gracefulness of shape which increases their value tenfold, possess a charm which at once opens all frontiers to them and makes them the fashion. That is why

we have witnessed, in recent years, the strenuous efforts of all the successive governments in France, Germany, England, Italy, and Austria to develop instruction in drawing in the various ranks of society, to found museums, and to establish professional schools, in order to increase their chances of triumph in the industrial line by the prestige of art and the skill of their workmen.

The United States of America has participated in this movement, and the mechanical schools, as well as the technical institutes, of Boston, Philadelphia, New York, and Chicago, are now producing results which are far from being without significance. There is a general effort in every country to snatch artistic supremacy from its neighbors, and to come forth triumphant from the sharp competition which arouses the most intense rivalry.

Which among all the nations of the present day will carry off the honor of supremacy in the matters of art and good taste in manufactured products? What has the Exposition of 1900 to disclose to us in that direction? Will it tell us that there has been no change in the familiar classifications, established by previous expositions, of the meritorious qualities characteristic of the work of each country in respect to these matters? Or, will it show us, on the contrary, that the nations of the old world, which were, by virtue of their ancient traditions, undisputed masters of grace and refinement, are no longer alone in giving direction to this movement; that they are dethroned from their former exclusive supremacy; and that the sceptre of art, whether they will or not, is henceforth to be held in common by several nations which were formerly of little or no account, but whose new-born star is rising?

Such are the questions which confront us at the threshold of this colossal Exposition of 1900, which is, so to speak, the baptism of the new century—and which we must look upon as the most solemn consultation ever held concerning the condition of the various industrial forces which international competition has brought face to face. It will

be seen that more serious and more exciting questions can hardly be imagined.

Among the problems which we shall have to solve in this work, there is one to which it is necessary to call attention at once in a few words. It is of capital importance and of controlling influence upon every part of the study about to be undertaken. We must examine it closely, in order to understand fully the evolution through which the art of decoration is passing at this moment in all the countries of the earth, and to grasp the significance of the comparisons which will necessarily fall from our pen at every moment in the following pages.

This problem is as follows: What is the situation of decorative art to-day, and toward what ideal does it seem to be tending, generally speaking? What is the current which impels it? Notably, France, which has been for two hundred years the great initiator in matters of taste, and has furnished all the nations with exquisite models of refined and perfect style—is France still loyal to these old traditions, or is she seeking the formula of a new style? In a word, is the situation, from our present standpoint, the same in 1900 as at the time of the last international exposition at Paris, in 1889?

We must answer at once that the situation to-day is in no respect the same as in 1889, and therein lies the secret of the intense interest aroused by the Exposition of 1900. In the last ten years a new spirit has arisen, and has inspired, in France and elsewhere, the talented men who are designated by the name of "decorative artists." These men are no longer content, as they were twenty or twenty-five years since, to copy the masterpieces of the past, the marvellous Louis Quatorze, Louis Quinze, or Louis Seize styles in all their perfection. Under the influence of modern ideas, and of a system of education which assigns a larger place to individual initiative, they gradually became dissatisfied with a task which consisted solely of imitating the old masters, and they determined to create for themselves, like their predecessors, original designs,

adapted to the customs and necessities of contemporary society. These experiments were not made without arousing criticism and vigorous resistance. One can never change without a struggle habits of long standing. We must agree, too, that it seemed peculiarly audacious and hazardous to abandon the copying of consecrated models in order to plunge at random into experiments, more or less risky, in the line of novel decorative styles. But, little by little, that which was in the beginning the result of the isolated efforts of a few artists, became a general movement. The public was attracted by these experiments, and took pleasure in encouraging them. In exhibitions, in the annual Salons, painters and sculptors fraternally made room at their sides for the craftsmen, the ornament-makers, the decorators, whom they had hitherto despised; and they, spurred on by such surroundings, emancipated themselves more and more completely from routine and tradition. To the creation of a separate section for objects of art in the exhibitions of paintings during the last ten years, we may confidently attribute the rapid and successful progress of the evolution we are now witnessing in decorative art.

Just how far has this evolution gone, and what has it to show us? That is the question upon which the Exposition of 1900 was destined to enlighten us, and not without keen anxiety did the world await the results of such a test, which would indubitably produce a decided movement in one direction or the other: that is to say, either a return to the old methods, or a forward movement even more emphatic and more general. For not in France alone, but in almost every country, Decorative Art, gradually abandoning the traditions of the past, the classic styles, has ventured upon unbeaten paths. In England, William Morris's lessons have been heeded, and the *Arts and Crafts* exhibitions have borne their fruit. In Belgium, a constellation of artists, overflowing with spirit and daring, is displaying incredible zeal in the effort to leave the beaten paths and discover new designs in furniture, jewels, wall-papers, etc.

In Germany, Austria, and the United States, an identical departure is in progress.

But hitherto we had been able to form only an imperfect judgment of the real merit of these experiments, which seemed to the over-sensitive, to finical lovers of art, to result less in originality than in eccentricity, and not to contain as yet the elements and characteristics of a rational, synthetic, homogeneous style.

The Exposition of 1900 has furnished the means of forming a conclusion in that regard. We realize the serious results it may have upon the future of art and of manufacturing. That is why it is important to set forth that conclusion with the greatest care, the most scrupulous attention, and that freedom of judgment, which the study of so momentous a subject demands. That will be the end and aim of the studies in this volume devoted to Decorative Art.

VICTOR CHAMPIER.

THE DECORATIVE ARTS

Furniture

At the very threshold of our study of the display of furniture in the Exposition Universelle of 1900, we are confronted by a preliminary question. That question is: "From what standpoint are we to pass judgment on the works exhibited?"—For, when several persons assemble to pass judgment together upon a work of art, it is essential that they should, first of all, have a distinct understanding as to the material points by which their combined judgment is to be guided. If this precaution be omitted,

there is great danger that the work will be badly done and of little utility. That result, it is our manifest duty to avoid in this study.

There are many ways of enouncing opinions concerning works of art. Some persons content themselves with the bare statement: "I like this," or: "I don't like that," without attempting to justify their opinion by argument; they confine themselves to following their instinct, exactly as if they were describing the physical sensation produced by the flavor of a fruit, a beverage, or any article of food. This is a brutal, uncouth, and, in a measure, artless and primitive method—the method of the vast, uncultivated multitude. Others, more refined, having more knowledge of such matters, try to analyze their impressions and to reason thereupon. But how many different ways there are of thinking and of feeling! Every one of us may have, in respect to artistic sentiment, his own individual ideas and doctrines, his own æsthetic theory, all formed in accordance with the hazards of his more or less complete education. In such case, it becomes most essential to subject one's self to strict discipline in giving expression to the judgment one forms. To agree upon the value of words and the importance of definitions, to avoid disputing in the air, and to enounce in precise terms criticisms, whether favorable or unfavorable, based upon definite principles whose wisdom is generally recognized and which have the force of law, at least in the time in which we live,—such, in very truth, are the primordial conditions of a harmonious understanding between an author and his readers.

But are there any definite principles which may be used as a foundation for one's judgment in artistic matters? Most assuredly there are. With respect to the subject which we are about to discuss, namely, Decorative Art, those principles have been well recognized, established, and classified for many years. They are both general and special: general, in that there are those which are invariable for all branches of ornamental art, for all classes of objects; and special, because each variety of material employed—wood, iron, bronze, clay, glass, etc.—

THE ADAMS VASE, SYMBOLIZING GENIUS

Designed by Paulding Farnham. Executed in Gold and American Precious Stones by Tiffany & Co., United States

PHOTOGRAVURE

THE ADAMS VASE, SYMBOLIZING GENIUS

guides the shapes and even the style of decoration of the works produced.

We may define the necessary conditions for the perfection of a work of art concisely as follows:

"The forms which express Beauty depend: (1) upon the functions to be performed by the work, its destination, or its usefulness; (2) upon the material employed to give it substance, and upon the requirements of its structure; (3) upon its artistic expression, that is to say, upon the nature of the sensations which it is intended to arouse."—The *functions*, being the essential cause of the shape, must be always well established, readily apparent, and unmistakable. The material, being necessarily subject to certain rules for working, should *never* assume appearances at variance with its nature. In the pages which follow will be found many examples of this truth. As for the artistic expression, which may vary *ad infinitum*, its force depends upon the freedom and unity of the combinations conceived by the artist, whether in making manifest the functions of the work, or in the method of working the material; the work is the more beautiful and its artistic expression the more striking in proportion as these three conditions are respected and harmonized.

Such are the general principles of which we shall constantly have occasion to notice the application in the different chapters of this work. Let us see, first of all, how positively they govern the composition and execution of articles of furniture. What feature is it which is of primary importance in any piece of furniture whatsoever? It is architectural form, which governs the construction, guides and tempers the imagination, and imparts timely instruction as to propriety of form. It is architecture, too, which points out the future use, the destination of the work, gives it a definite character, declares in imperative tones for what sort of place, for what sort of person, man or woman, rich or poor, it was intended. With respect to the decoration, which is of such vital importance because it contributes to the artistic expression of the work, it should

always be subordinated to construction, should confine itself to its proper rôle, to the place rigidly circumscribed by its legitimate functions and by convenience, and should never go beyond those limits.

The articles of furniture carefully treasured in museums and private collections, and now, as always, greatly admired, were constructed in years gone by according to the rules we have briefly summarized. Whether it be in the style of the Renaissance, sober and refined; or in the styles of Louis XIV and Louis XV, by turns majestic, superb in rich ornamentation, and graceful and fragile; or in the style of Louis XVI, of which the charming delicacy of execution drew its inspiration from antique sources,—the furniture of past ages still stands as an exemplar whose perfection of form and decoration it seems impossible to surpass.

During almost the whole of the XIXth Century it has furnished types which have been constantly copied for our modern needs, and which no one has dreamed of modifying or replacing. The art of furniture-making, as practised in France, has been the source of inspiration of that art throughout the whole world, we may fairly say, for more than a hundred years. The history of international expositions abundantly proves that the sole effort of all nations, without exception, has been to reproduce, by means of more or less inferior copies, the masterpieces of the cabinet-makers of an earlier age. They began by imitating the furniture of the Middle Ages, then that of the Renaissance; in due course, came the vogue of the characteristic designs of the XVIIth and XVIIIth Centuries, and it is not too much to say that the indescribable charm of those designs has maintained its influence to this day. But, during these last years, there has been in all countries a well-defined movement toward throwing off the bondage which French taste and French designs have imposed upon the cabinet-maker's art. Fruitless effort! Their beauty and charm continue to exert their seductive power everywhere, in greater or less degree. In England, however, under the influence of William Morris, in Germany, Austria, Belgium, Russia, Holland, Sweden, we have seen

eminent artists strive to reproduce, together with their national traditions of the Middle Ages, the architectural and decorative designs dear to their ancestors. And even in France itself, a brilliant group of artists has labored with extraordinary energy, since 1889, to supplant the ancient styles, whose prestige is still so great, and to create new designs, shapes hitherto unimagined, for every variety of object. This movement, which began only ten years since, has displayed surprising strength and vigor.

That the works which have resulted from it are still too often of doubtful or uncertain taste, is entirely comprehensible, and we shall take occasion presently to state our own views with respect to them. But this much is indubitable: that the movement has begun, and that nothing can stop it now. So that we have no choice but to look on at the painful birth of a modern style of furniture. The spectacle may be distressing at times, especially to passionate admirers of the masterpieces of the past, but it will often be fruitful in charming surprises, in inventions of exquisite originality.

Before describing at length these attempts at innovation, it is well to observe that the tendency on the part of imitators of the antique designs to make themselves conspicuous is becoming less evident. At other international expositions we have seen nothing but them. They alone have been on exhibition, proudly occupying the best places, and displaying their works, which had cost them no greater trouble than the employing skilled craftsmen to mould the original models, which they made it their business to reproduce with absolute exactness. Now, they seem to realize that the public thinks less highly of their merit and reserves its attention for the artists who give shape to their own original conceptions. The majority of these makers of so-called *mobilier de style*, thinking to display a little inventive individuality, and in order to avoid the appearance of being simply vulgar copyists and nothing more, indulge in attempts to interpret ancient art, combine and mingle designs, produce adaptations sometimes clever, sometimes trivial, borrow from a Louis XIV clothes-press ornaments which they modify to serve as decorations of a Louis XVI commode, or, it may be, devise decorations of a modern type for use on Empire furniture. This is what is called the *salade des styles*.

The Exposition of 1900 unfortunately provides visitors and people of taste too lavishly with salads of this sort in every department. It would be unprofitable to particularize. But it will be well not to confound these mixers of salads—who are very numerous in all countries—with those artists who, as discriminating and intelligent admirers of the masterpieces of the past, strive to draw inspiration from them, and not simply to produce uninteresting copies. Among these latter we must mention the Maison Lincke, in France, a house which has made a most noteworthy effort in that direction, and which deserves a few words. Inspired by the most gorgeous examples of the age of Louis XV, M. Lincke has constructed a complete set of library furniture, which one would say was made for one of the princes of whom we read in the *Thousand and One Nights*, it is so magnificent in every respect. First,

SILVER HILT OF SWORD OF HONOR FOR PRESENTATION TO GENERAL POLAVIEJA

SPAIN

Executed by Victor Masriera, after Design by Mariano Benlliure y Gil

PHOTOGRAVURE

SILVER HILT OF SWORD OF
HONOR FOR PRESENTATION TO
GENERAL POLAVIEJA

there is the book-case, a veritable edifice fairly bristling with innumerable figures and ornaments in gilt bronze, which are heaped upon it with too great profusion, tiring the eye by the abundance of detail, and preventing the meaning of the piece, the purpose for which it is intended, from making itself manifest with sufficient clearness in calm, architectural outlines. But we must agree that all this detail, considered by itself, is wonderfully executed. On the centre panel are two female figures, symbolizing *Painting* and *Music;* and below, as if hurled down by *Knowledge*, which stands at the top of the book-case, lies *Ignorance Vanquished*, writhing in convulsions. The least details of the ornamentation, flowers, foliage, rocaille-work, are carved with consummate skill. The fittings, of chiselled steel and bronze, are executed with extreme delicacy and designed with much cleverness; for instance, the keys were inspired by the phrase: "Love opening the jaws of a Chimera." Like the book-case, the desk seems a mere pretext for a perfect debauch of ornamentation in bronze. There is bronze everywhere. The whole piece is a medley of suggestions represented by carvings, whose allegorical meaning, somewhat pretentious and vague, leaves the mind in a confused and perturbed state. Here is a woman's head personifying *Study;* there, two children's faces, smiling at each other from end to end of the writing-leaf of the desk, represent *Vigilance* and *Discretion.* Two helmets, which we are surprised to see surmounting the piece, might lead us to think that it was intended for a general. Not at all. The back tells us that the desk is a poem in honor of all the manifestations of the human intellect; for we see there three life-size figures, *Science* and *Art* protecting *Abundance:* the latter is seated in the centre of a medallion, upon which, in the distance, in low relief, are fields where Agriculture is at work, and the Ocean covered with ships which bear the products of industry all over the world. The artist who executed this desk and the other furniture exhibited by the Maison Lincke is one of those talented sculptors of whom there is a great number in Paris; his name is

Léon Messagé, and he certainly possesses a degree of skill far beyond that of the ordinary worker. The famous Caffiéri, in the XVIIIth Century, assuredly had no greater talent than he; but he lacks one fundamental quality, which lies at the very root of the French taste: that is, moderation. Too much elaboration, too many accessories, too much complication of design, are found in these exhibits of M. Lincke. Decoration, which should never be more than an accessory, occupies the most prominent place in them, so that we lose sight of the purpose for which the object is intended, because we are beset by the glare of all that bronze, which overpowers and crushes it. The fault is so flagrant in this instance that we need not look about for other examples of the same sort to show wherein such works are deserving of criticism. We will proceed, therefore, without transition, to the examination of those articles of furniture which bear witness to the efforts of modern artists in an entirely different direction and from an entirely different standpoint.

We will continue our study of the manifestations of this modern spirit in the French section, first of all. Their novelty is especially marked by their constant borrowing from nature, and by the *stylisation* of vegetable forms, to which the artists have recourse, either for inspiration in their efforts to infuse new blood into the old schemes of decoration or for hints in the direction of curious vagaries of form.

Justice requires that one name be placed at the head of these artist-innovators: that of M. Emile Gallé, whose reputation has become world-wide since 1889. Glass-maker, cabinet-maker, writer, and critic at once, M. Emile Gallé lives, not at Paris, but at Nancy, in the Lorraine country, where he has become passionately fond of botany, of plants and flowers, and has acquired a boundless store of knowledge concerning them; and where he has given a free rein to his rare talents as a poet, as a clever draftsman, and as an ingenious evocator of rare shapes and of magical beauty. We shall have occasion to speak of him at length when we deal with the subject of Glassware. As an artist in furniture, M. Emile Gallé

has succeeded admirably in expressing in the woods of his Lorraine forests all the quivering poesy which is a part of his nature, and which manifests itself in his lightest word, in his most unpretentious creation. To him, a table, a buffet, a stained-glass window, a bedstead, are so many opportunities for imparting definite shape to some pleasant dream, to the fancies of a mind of extraordinary refinement and of vast compass. Each of his works is an exquisite example of its kind, like the picture which the painter never succeeds in duplicating. He has the art of producing emotional effects with the most trivial details, such as the

shading of the wood, its grain, the unforeseen blemish with which some natural accident has marred the materials he employs. Under his fingers,—the fingers of a wizard who knows and utilizes like a consummate artist all the resources of his art,—a simple tea-table, with its marquetry top, will become a veritable poem, causing joy or melancholy at his pleasure.

But these are works stamped with a peculiar individuality, which appeal to a small number of persons only, and our purpose at this point is to try to fix the æsthetic value of the furniture now being made for the great public, according to present ideas. M. Emile Gallé himself has written some interesting pages on this subject, in which he answers, as follows, the question: "What should modern furniture be?"

"It should be modern, that is to say, invented by the generation now living, executed for use, and decorated to give pleasure to the eye; conceived by our contemporaries, and not by men of other ages and other modes of life. It should be constructed according to our own ideas, for our enjoyment; adapted to our figures and to the proper needs of present-day existence. And first of all it is essential that it be constructed logically and practically, with due regard to the requirements of the substance employed—wood. Then we shall secure predominance of common-sense over illogicalness, of sound construction over that which one would attempt to no purpose—the physical disjointing of the object. We shall also ensure the supremacy of natural observation in the cabinet-maker's art, after the long reign of conventional and false decorative designs. From the soberest types, from the simple curve to the most elaborate details, the furniture of to-day should be a reflection of the life of to-day. It should prefer natural truth to all varieties of artificial combination.

"It should have character, that is to say, it should display lifelike outlines, specific features, taken from the physiological characteristics of the different flora and fauna, and adapted to each variety of wood, to the

article to be constructed, and to its proper uses, by the broad and essential syntheses which these demand.

"It should be distinguished, by these specific features, from all the designs, whether antique or ultra-modern, whose inventors have believed that the antics of artificial elements were all-sufficient for a talented brush or hand to create novel conceptions *ad infinitum*, and to relieve mankind from the necessity of examining the divine models which are at his hand. Our contemporary furniture, instead of reproducing historic styles, must become possessed of an æsthetic theory, of a school of its own. The temperament and the tastes of the designer and of the person for whom it is made should be writ large upon it: they must not be subjected to the tyranny of a formula, of tradition, of a fixed rule. Let the individual imagination be free to solve in its own way, at its own risk, the complicated problem of the Beautiful in the Useful, without being required to exclude Logic from such solution."

Can one imagine a more eloquent summary of the fundamental theory upon which the whole of contemporary æsthetics is based? We need only extend it to all branches of industry to recognize in it the supreme law to which artists in iron, bronze, glass, fabrics, etc., must submit without demur. The code of modern art—an art which is both rigid, by reason of its unwavering logic, and infinitely elastic, by reason of the vast range of the elements of inspiration—is to be found in its entirety in those few lines. But, to confine ourselves for the present to the making of furniture, let us see, by a few examples, how M. Emile Gallé undertakes to adapt his theories to his works. Suppose that he wishes to make a night-light. He turns at once to his portfolio for a sketch of the blossom of the gourd, and encloses the flickering light in its closed petals. Suppose that he has to make a salon chair of cherry wood. He instantly conceives the idea of simulating the knobs of the cherry-tree root, in the joints of the chair and in the centres of construction: that is to say, at the points where the legs are attached to the rim

of the seat, and where the back ceases to be concave and becomes convex. Or, suppose that he desires to decorate the panel of a wardrobe or of some low piece of furniture, and has chosen the *Ipomea* for his decorative element. He inlays the surface to be treated with woods of different colors, and thus reproduces on the panel the flower, the leaf, and the stalk of the chosen plant. Has he a bed to construct? It instantly occurs to him to suggest in its construction and decoration the idea of sleep; so he makes use of the poppy, whose rounded head appears at the four corners, while its flower blooms on the panels of the head and foot boards.

A tea-table, a mere trifle, will be borne by dragon-flies, whose slender, curved bodies form the legs, crowned by the heads with their protruding eyes; while the wings support two leaves in the shape of three or six leaved clover.

M. Gallé's industry is extraordinary. He is surrounded by its fruits. Each year adds to his beautiful creations and to his legitimate renown as well. More than all else, the group of his works exhibited at the Exposition has contributed to an adequate appreciation of his exalted and loyal conception of his art.

But we must take leave too soon of this bold and at the same time happily gifted innovator, to consider for a moment the equally sincere efforts of other artists, later comers than he, but no less eager to tread unexplored paths. First of all, we will mention the exhibit of MM. Charles Plumet and Tony Selmersheim. These two artists, who constantly work together, blending their individual talents, have succeeded in constructing the interior decoration, complete in every part, of a dining-room for a sumptuous villa on the seashore. At first glance, the general effect is somewhat startling. One can hardly understand why one side of the room is raised, lifted up by two staircases separated by a plate-chest. But one realizes the propriety of the conception when one takes the pains to study the elements of the scheme, when one discovers that, by reason

of a sharp declivity in the ground, the villa could be constructed on different levels in such wise that it would be possible for the guests, after the repast, to go up to this sort of platform and thus overlook from afar the wonderful expanse of ocean, spangled with sunshine and furrowed by white sails. As for the construction in itself, it is entirely logical and reasonable. This is true even of the very woods employed, which were selected because they possessed durability and suitable elasticity, the latter quality being essential in view of the climatic variations of the Mediterranean shore, where the days are as warm as the nights are cool. The decoration, in accordance with a principle dear to M. Plumet's heart—a principle which, by the way, he did not invent, since the same idea is to be found in all the sane and sober productions of the masters of the XIIIth and XIVth Centuries—the decoration is, in every point, suggested by the structure itself. There is no decorative

detail which is not justified by some necessity of construction, some consideration of stability or strength. It may be said that that masterpiece, the scrupulous sincerity of which is apparent in the most unimportant details, is antagonistic to the artistic manifestations which are its immediate neighbors, and which are more calculated to fascinate the eye than to compel and detain the admiration; but in its very sobriety, in its impeccable rigorism, which displays all the worthy qualities of the strictest logic, but without its gravity and starched solemnity, that truly æsthetic achievement, free as the plant, restful as silence, legible and explicit as a mathematical problem, is estimated at its real worth and awarded a place among the most interesting exhibits. In fine, MM. Plumet and Tony Selmersheim were wisely inspired in proclaiming by their simple and restful contribution that it is impossible to create in a few years an art which shall be strictly new in every respect.

The most important example of modern furniture at the Exposition, next to theirs, is, perhaps, that exhibited in the building of the *Union Centrale des Arts Décoratifs* on the Esplanade des Invalides. This Union Centrale is a society of amateurs which has existed in France many years. It has exerted a constant and most beneficial influence upon the development of the arts as applied to manufacturing, both by means of technical exhibitions and by arranging conferences and competitions among designers. It has established a museum of Decorative Art, thanks to the generosity of its members, who assess themselves every year. This society determined to take advantage of the Exposition of 1900 to furnish an impressive lesson in taste to the hesitating public, which wavers incessantly between ancient works of art and modern experiments. That is why it appealed to certain artists of great talent, who, under the direction of M. Hœntschel, decorated a pavilion composed of three rooms, one devoted to the art of working in wood, another to iron, and the third to ceramics. This exhibit is exceedingly popular with persons of refined taste. Each of the rooms is arranged with

CRABBING

"To live in Sweden, on hills and in valleys, on lakes, in woods, in bowers of green leaves: that is an ideal existence, that is a life to enjoy with friends, with children, and with wife."

Tapestry Designed by Carl Larsson
Executed by the Handarbetets Vänner, of Stockholm, Sweden

ETCHED BY H. C. LAVALLEY

intentional originality, displaying in every detail of the decoration great care in avoiding familiar forms, yet retaining true stateliness of style and recalling the noblest and most celebrated decorations of furniture of the days when the art was in its prime. In the *Salon du Bois*, arranged to contain glass cases for objects of art, the wainscoting is of the wood of the Algerian plane-tree, the carved decoration consisting of a single flower, the eglantine, whose lifelike garlands sing softly the poem of youth and spring-time. The walls are hung with figured silk of a coppery-red shade, the design being thoroughly French, with symmetrical copses and twigs fraternally embracing in triumphal wreaths. A painting by the famous artist M. Besnard is set in the panel opposite the window, and an exquisite statuette by M. Dampt, in ivory, enamel, and wood, symbolizing *Peace at the Fireside*, puts the finishing stroke to the creation in that salon of an atmosphere of pure and refined art, which creeps into one's mind like a subtle vapor, and affords the sensation of mental beatitude which the sight of the Beautiful always affords. The Association of the Union Centrale des Arts Décoratifs, with the furnishing and decoration of its pavilion, has given, not to French artists alone, but to the whole world, a lesson in taste which will assuredly be understood—and, we cannot doubt, followed.

Less complete, doubtless, but most noteworthy none the less, is the offering of M. Louis Bigaux, who exhibited a *Modern Salon*, the decorations of which, being borrowed from nature and carved with extraordinary delicacy, are keenly admired by connoisseurs. Most of the artists who deal in what is known as *l'Art nouveau* employ simple accessories, almost meagre of aspect. M. Bigaux, on the other hand, determined to work upon a more magnificent plan. He conceived the idea of using rich materials, in order to impart all possible splendor to the decorations of which he dreamed. In his salon, therefore, he has placed a high, beautiful chimney-piece of white marble, decorated with mosaics and with bronze carved with the rarest delicacy. More than

that: he has introduced bronze mouldings of a softer tone, a sort of pale gold, in his carved sycamore and pear tree furniture; garlands of metal in low relief, executed with a sure and supple hand, are intertwined on the panels of the doors, framed by graceful curves; and the various pieces of furniture, whereon the foliage and flower of the eglantine appear in every stage of development, seem even more charming with the glint of bronze which heightens their beauty here and there.

But, in our judgment, M. Bigaux goes beyond his proper functions when, pursuing his system of decoration, he reproduces in the bronze the self-same subjects which he has carved on the wooden panels. Where he runs the risk of departing from absolute verity is in producing designs, in foliage or flowers, which might very readily, and without any resulting discordance, be adapted to other materials, laid upon other articles of furniture. It may be that he has not yet grasped the close connection between the decorative substance and the object to be decorated. It may be that he has not yet reached the point of seeking for each contemplated work the decorative scheme which is suited to it and to it alone.

What shall we say of the exuberant audacity of M. Guimard, who confines himself to striving for the picturesque, for the unexpected in the matter of design, for the strange and eccentric in general effect, and to premeditated lack of harmony in details? All such ill-advised trickery is harmful rather than really beneficial to the "new art." Imagination is not a virtue, nor is exaggeration a desirable quality.

M. Charpentier, being commissioned by the Grands Magasins du Louvre to construct a dining-room based upon the precepts of modern art, which the artist had already put in practice in earlier works of great interest, has succeeded in producing an absolutely complete work, without a single hiatus, and with his own signature on every detail. From the cabinet-work of the table, sideboard, and china-closet, to the designs of the embroideries on the linen; from the raised design of the champagne-pail to the carved frieze crowning the four walls of the great room,

nothing is omitted, nothing seems too trivial for careful study. So that that modern apartment, entirely free from the influences of an earlier time, is complete in every respect. The artist-sculptor's triumph is somewhat dimmed, perhaps, by strictures which are not wholly unfounded.

After all, to design a simple model for a chair is no slight undertaking, and one may be able to design an admirable frieze and still display lack of experience in the construction of a piece of furniture.

M. Génuys, architect, Sub-Principal of the School of Decorative Art in Paris, designs furniture that is in every respect noteworthy, seeking to reconcile ancient traditions with modern aspirations. For instance, his signature is affixed to a chimney-piece of wood, the rounded corners of

which, curving back to the wainscot, are arranged as a sort of what-not to hold ornaments of glass or pottery. Near by stands a door, *in ligni honorem*, of simple construction, with ornamentation that is restful to the eye, and genuinely fascinating by reason of the very sobriety of the details and the simple gravity of the design as a whole. In this piece, M. Charles Génuys has made the most of his talents as designer and decorator. But in all his work, design and decoration are inseparable, and it is all stamped with the powerful impress of a methodical and rigorously analytical mind.

As for M. Sédille, the door which he decorates with tall palm-trees in the double panels is more closely allied to the principles of an earlier time, although it is not altogether devoid of originality and novelty; witness the highly individual mouldings, and the decorative scheme, which is developed in a modern, independent spirit.

M. Turck, of Lille, too, strives to effect a combination of the ancient style and the style of to-day. He makes a pleasant use of dark woods, of the architectural silhouettes characteristic of the old château chimney-pieces, the high wainscoting, and the window-recesses where the huge arm-chairs used to stand, in seignioral mansions. But he does not copy the furniture of by-gone days. He derives his inspiration from it to a great extent, but adorns his work with flowers interpreted in a modern, contemporary sense. He labors to obtain satisfactory decorative results by placing wood and metal in juxtaposition, giving a large place to chased copper, modelled after flexible plants. His exhibit is one of those which gratify the public taste. There is nothing in it to startle timid minds, and yet it contains numerous elements calculated to arouse the interest of devotees of the new methods. It is, perhaps, one of the most sincere expressions of this transitional art, which cannot, without peril, hasten its development and assert its tendencies.

On the other hand, a whole family of artists, assembled in a *Pavillon de l'Art Nouveau* (upon which its organizer, M. Bing, himself bestowed

SAINT MARTIN

Statuette in Bronze and Precious Metals by Ignaz Taschner, Germany

PHOTOGRAVURE

the title of *Pavillon*), presents to public scrutiny a collection of works interesting in more directions than one, representing a long succession of efforts, of gropings, and sometimes resulting in compositions wherein something better than uncertainty, than a mere approximation to the truth, is already manifest. There is the dining-room for instance, with the baseboard of polished walnut with bronze appliqué decoration. The furniture in the room is strong, but not unduly heavy or awkward, because of the amplitude of the model and the simplicity of the design. Then there is a salon by M. Colonna, where the lines and curves are more flexible and graceful, and the coloring less vivid. Passing to the dressing-room, we find that wainscoting of French and Hungarian ash, wherein M. Feure furnishes a triumphant manifestation of an art which, although just born, is already strong and vigorous.

The bedroom, by M. Gailhard, is more severe and sober of aspect, with its "modern style" furniture, decorated with serpentine arabesques. In M. Gailhard's work there are no contortions, no offences against propriety, no excessive striving for originality. Simply an earnest effort to gratify the eye by harmonious methods, by practical shapes, by restful decorations.

In other rooms, one may study the multifold efforts of a multitude of hard-working artists, among whom we must of necessity choose; for it would be impossible, in the few pages at our disposal, to mention the names and discuss the artistic theories of all those who are seeking to give a new form to the art of working in wood.

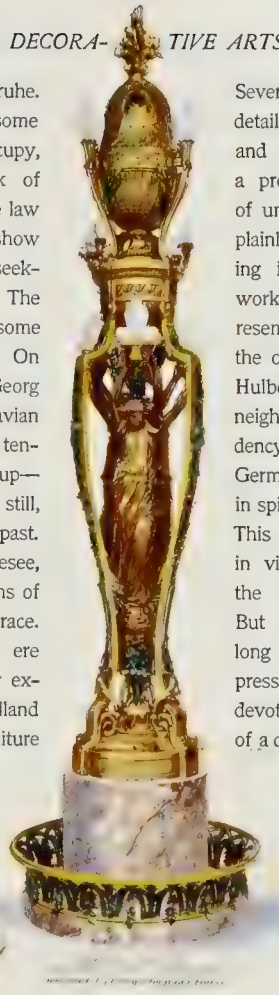
M. Majorelle, in imitation of M. Emile Gallé, utilizes the stalks of plants in the designs of his brackets, uprights, and cross-bars, which he bends and curves to follow the rounded outlines of his furniture. It may be that the brackets in some of his compositions seem somewhat elaborate. But is it not justifiable to strive for grace of outline in furniture destined for women's use, and must we not also make allowance for the excessive richness of all works designed for exhibition? However that

may be, one of the most interesting pieces shown by M. Majorelle is certainly the large desk with two wings at the right and left of the seat, for the convenience of the person seated. The desk and the book-case which accompanies it are made of polished mahogany in the solid portions, the veneered panels being of locust wood, which is of a golden-yellow color and takes a very high polish. The angles of the legs of the desk and those of the uprights of the book-case are ornamented with chased bronze, representing the leaves and flowers of the water-lily; the handles of the drawers are small bronze leaves and clusters of flowers. The pieces are solidly but not heavily built, and seem perfectly fitted for the use for which they are intended.

We have thus passed in review the principal manifestations of art as applied to furniture, and more especially to furniture of modern types, at the Exposition.

Several of the foreign sections compel attention by works of the highest merit, directly inspired by this same idea of *necessary evolution.* English furniture, however, seems not to be making great progress; the designs are, as a general rule, unpleasantly stiff, and the materials are in many cases very unskilfully utilized. These facts may help to correct a widely disseminated idea that the present artistic movement in France is impelled by a current that is distinctly English.

It is in Germany that the study of cabinet-making is becoming especially interesting. The wood staircase by G. Riegelmann, of Charlottenburg, carved from the block and constructed with such remarkable skill; the work of Swiener for the imperial palaces; and the exhibits of Olbrich and Otto Rieter, bear witness to earnest effort and sincere zeal. Perhaps we should abate something of our commendation, because of their lack of simplicity. That failing is very noticeable, as is also the unreasoning use of veneering, in the wedding apartment for the municipal



building at Carlsruhe. Several of the works
lack proportion, some details are too delicate for
the place they occupy, and *vice versâ*. There
is an evident lack of a proper conception of
general effect, of the law of unity. Moreover, the
German exhibits show plainly that each prov-
ince, each town, is seek- ing its style by itself,
without concert. The work of Herr Spindler,
of Strassburg, bears some resemblance to the cabi-
net-work of Nancy. On the other hand, an artist
of Hamburg, Herr Georg Hulbe, shows the influ-
ence of his Scandinavian neighbors. Everywhere,
there is more or less ten- dency to combine copper
and wood. To sum up— Germany is hard at work,
but she is influenced still, in spite of herself, by the
teachings of the past. This should have been
and was easy to foresee, in view of her attach-
ment to the traditions of the German fatherland
and the German race. But there can be no
doubt that she will ere long give birth to an
artistic system fully ex- pressive of a truly mod-
ern Germany. Holland devotes herself to the
production of furniture of a common-sense type.
The oak seems to have won her
preference. The furniture is, in
general, un- pretentious,
but straight- forward, logi-
cal, and com- fortable. Bel-
gium is very inadequately
represented at the Expo-
sition. We might well

have anticipated a better showing from that country, which is so readily accessible to new ideas, and where so many noble aspirations, literary as well as artistic, have manifested themselves within the past fifteen years. In truth, the artists and manufacturers of Belgium have almost universally abstained from exhibiting, considering the space allotted to them inadequate.

Denmark retains some of the stiffness due to the English influence to which she is undeniably subject. But emancipated Norway, her own mistress once more, and loyal to her inborn instincts, strikes an exceedingly true and satisfying note in her conception of the working and decoration of wood. Here we find the multicolored decoration, the resinous woods, gray, yellow, and green: the result is in many cases a most delightful harmony of coloring.

Austria exhibits a collection of peculiar merit, embracing specimens of furniture characteristic of her different provinces. One of the most interesting is the interior of a Czech dwelling, of which the furniture, wainscotings, and ceilings, of a most original type, due to the excellent handling of the wood, excite the admiration of all visitors.

Hungary possesses a school of designers of furniture, at the head of which we may properly place Edmond Faragô. The work of the Vienna School of Decorative Art also shows the modern tendency of its teaching.

To conclude: everywhere we find the absolute conviction that the time has come to create a modern style for modern man. The dust of the old styles, swept up and cast into oblivion, cannot fail soon to give way to the new harvest, to the creations of to-morrow. So that we may well hope for the coming of a regenerated art; we cannot say, it is true, that it gives to the world a full expression of its meaning at the Exposition of 1900; but we may confidently declare, with no fear of being proved a false prophet, that the new style is marching on, that it is making fresh conquests from day to day, and that the dawn is not

BIRTH OF THE PEARL

PAINTING BY LOUISE ABBEMA, AND STICKS OF IVORY
CARVED BY RENÉ FOY, FRANCE

PHOTOGRAVURE

far distant when it will shine with a peculiarly refulgent light upon the manufacture of furniture, in France and in other lands.

Bronze

Of all forms of industry, that of the manufacture of bronze has been from time immemorial most closely bound up with the destinies of art. Bronze, in truth, is, in our day as in ancient times, the material commonly used in the masterpieces of sculpture—in statues made for public squares or buildings, as well as in the articles of furniture which embellish dwellings. This admirable material is adapted to sculpture and painting alike: to sculpture, by reason of the extraordinary effect of reality of the raised surfaces; to painting, by reason of the variety of tones which the patina assumes, and which enables the colorist by temperament to follow his inspiration. It has the solidity which clay lacks; it has the fluidity which stone has not, and which, in the words of the poet Armand Silvestre, "produces the impression of a sort of sap beneath the flesh, the warm and living current of blood, lubricating the muscles."—In fine, bronze presents for the handiwork of man the material which is at once the noblest and the simplest, soliciting him, so to speak, not to allow it to remain useful only, but to clothe it with lasting beauty, with the artistic immortality of which it is worthy.

In order to study the works in bronze exhibited at the International Exposition of 1900, it is essential to adopt the following classification, necessitated by the difference in destination or application of the objects. We will consider first the exhibits of *statuary* in bronze, then those of bronze as applied to *furniture*, including all the decorative uses of which it is susceptible, and notably the matter of illuminating apparatus, which is assuming more and more importance in our modern life.

The employment of bronze in statuary has developed with wonderful rapidity in all countries in the XIXth Century, as a result of the

invention so successfully exploited by an eminent man, Barbedienne, which made it possible, by a process of mechanical reproduction of the chefs-d'œuvre of the masters, to introduce into the most modest abodes the famous creations of antiquity or those of contemporaneous artists. Formerly, only the great nobles could indulge in bronze statues, for only a single copy of each work was cast, and the price was naturally very high. The mechanical process referred to has made it possible in our day to reproduce the same work an indefinite number of times, and consequently to sell each of the copies cast in the same mould at a comparatively low price. It is no longer the custom, as formerly, to make castings of soft wax, or castings from a model which was necessarily destroyed by the operation. To-day, sand-castings are used; that is to say, the metal is poured into moulds of sand, thus producing an indestructible matrix capable of being used for the indefinite reproduction of the same figure. It would take much too long to enter here into the details of bronze-making, but it is proper to observe that, for fifty years past, under the noteworthy impulse given by Barbedienne, very perceptible progress has been made in the direction of perfect execution of works of statuary. We must not be unmindful of all the elements which enter into a task of such nicety as that of reproducing a figure with all the flexibility of outline which the artist has skilfully imparted to his clay model. In the first place, there is the quality of the metal, which must be so proportioned as to give strength, beauty, and lightness. The more dense the metal, the less delicately and faithfully does it reproduce the artist's work. Then there is the casting, which must be performed with the greatest care; and the shaping of the pieces, which must be done intelligently, so that after the fusion the seams may be out of sight so far as possible, and not mar the more delicate portions of the work, as, for instance, the face. And, lastly, there is the chiselling, which is at once the stumbling-block and the triumph of artists in bronze, for it may either distort the model or contribute to its more exact interpretation.

Of all countries, France is unquestionably the one where working in bronze, as a special branch of art, is held most in honor. The number of makers of bronze in France is very large, for they have to respond to the endless demands from all parts of the world for works of that sort. This fact is explained by the very great superiority of French sculptors, whose fruitful talent supplies them with new models every year. Moreover, the traditions of style which have maintained their influence at Paris since the beautiful decorations executed in the XVIIIth Century by such masters as Gouttière and Caffiéri continue a permanent cause of emulation on the part of modern artists. Upon close examination of the French section of statuary bronze at the Exposition, one soon discovers that the progress made in recent years has had less to do with the quality of the casting than with that of the chiselling and the patina.

Never has the art of chiselling been handled with more intelligence than to-day. A few years ago, chisellers sought not so much to interpret with exactness the work of the sculptors, as to demonstrate their individual talent in *tours de force* of workmanship. It is easy to understand that a sculptor who models his statue in clay cannot hope to produce

with that material the same effects of light and strength which metal will give. It is the chiseller's business to be able to divine the thought of the artist who creates, and to interpret in the hard bronze, by distinct and well-defined lines, the inevitable softness of the clay. In this interpretation the chiseller should strive modestly to forget himself, so to speak, and should not think of imparting to the metallic figure the peculiar characteristics of the work of the artist who simply interprets. Now, this is something that never happened until within the last twenty years, or thereabout. The sculptors are very rare who, like Rude and Barye, in the early part of the XIXth Century, undertake to chisel their works themselves. The majority of them entrust that task to specialists, leaving to other hands the sacred mission of giving to their thought its final expression. That is clearly the reason why so many bronze statues and statuettes are marred by manifest faults. In general appearance they are unobjectionable; the execution is marked by that consummate finish which pleases at first sight, but which is often at odds with the spirit of the work.

As long ago as 1868, M. Eugène Guillaume, a sculptor of great talent, wrote as follows on this subject: "However successful in appearance the reproduction in metal may be, bronze, in order to be really *finished*, needs a final, very careful, indispensable process, which imparts to the execution of the work its delicacy, its character, and, consequently, its whole merit: that process is the chiselling. To be sure, there are cases where, as in repoussé work, for example, the mark of the hammer, if left upon a work, imparts thereto incomparable vigor; there are other cases where it is interesting to find in the metal, when cast, the touch of the artist on the wax or the clay. But the relative imperfection of the execution in the softer substance, as compared with that possible with bronze, the uneven contraction of the metal in cooling, the sheen of the metallic body which causes the slightest asperities to stand out in bold relief, the vitreous particles which adhere to the surface where the

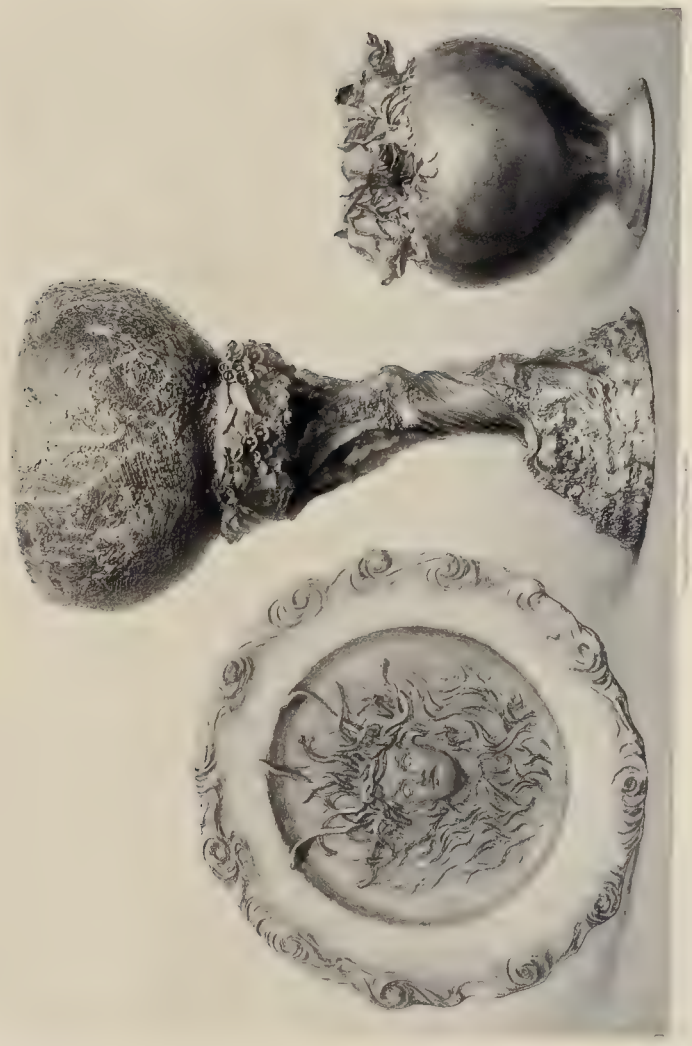
PLAQUE AND VASES OF SILVER

BY MARIA LONGWORTH STORER, UNITED STATES

Plaque of Silver with Medusa Head, Inlaid with Rubies. Large Vase, Encrusted with Precious Stones. Vase with Boars' Heads, Inlaid with Pearls; the Tusks of Ivory

PHOTOGRAVURE

PLAQUE AND VASES OF SILVER



sand of the mould is not sufficiently hard—all these incidents tend to make chiselling indispensable as a general rule. This final stage of the work should be performed with all possible care; for if it is not of a nature to add something to the work, it is not only useless, but is likely to detract from its merit."

Modern chiselling then tends to conform more and more closely to the characteristic qualities of sculpture, and from this standpoint there has been a degree of progress which we are happy to applaud. In the exhibited work of the majority of French artists in bronze, of MM. Thiébaut, Siot-Decauville, Susse, Barbedienne, Colin, Soleau, who are the most eminent producers of bronze statuary, one can not fail to note a scrupulous solicitude to manifest, before everything, this quality of fidelity of interpretation.

Let us pass now to that other essential element in statuary bronze which we mentioned above—the patina. By that term is meant the art of imparting to bronze a diversity of coloring which contributes toward clothing it with an appearance of life, and enlivening it by means of light and shade effects. The close attention to color which is noticeable in the work of sculptors of late years is due to our more complete archæological knowledge, which has shown us that among the Greeks, for example, the artists painted their statues. In very recent times, we have seen eminent sculptors, like M. Gérôme, exhibit works in marble or bronze slightly colored in divers tones. The regretted Carriès, too, who died a few years ago in the very prime of life, had exhibited admirable busts in bronze, in which the patina was handled with such skill that it was as if one were looking at living figures. These exemplars certainly counted for something in the efforts of the manufacturers who exhibit at this Exposition of 1900 the results of the interesting experiments to which we propose to call attention. The patina, we ought to say, may be an element of danger as well as a useful auxiliary. A certain patina, skilfully compounded, may add an exquisite charm to a particular

work of art, whereas, if transferred to some other composition, it will injure it and may even result in ruining it altogether.

The patina then, a beneficent or treacherous magician, should be the object of the greatest precautions, and should be considered maturely before its definitive adoption. One can readily understand what a vast field of shrewd, ingenious, and fascinating experiment may be opened to the investigation of the artist by a decorative element so delicate and so dangerous as this. In truth, while we know definitely enough what a patina is, there are thousands and thousands of ways of producing it. The craftsman of the greatest skill and the most perfect taste is often surprised by it. Here, in a few words, is a description of one process of making patina: "We take a Florentine varnish, mixed with a little greenish-gold varnish, according to the depth of color we wish to obtain. Then, we expose the piece to the flame of a pitch-pine torch or of a bunch of straw or hay. Each of these flames produces a slightly different shade from the others; the deepest of all is obtained with hay. Next, the raised parts or protuberances are rubbed with a *tampon* moistened with alcohol, to obtain the desired effect of light and shade. Lastly, a brush with a little wax is used."—Can one imagine a more complicated, less precise process, or one less certain in its results? Now, this is only one of the innumerable methods of making patina; but all alike require extraordinarily minute and careful handling. The essential thing, therefore, is to find the patina best adapted to bring out the qualities of the bronze, and at the same time to avoid the peril of producing a false scheme of color, whereby the metal would lose those qualities, in whole or in part.

Such, in brief, are the necessary and sufficient conditions, so far as the chiselling and the patina are concerned, for a proper execution of the work. It will be seen that no trifling effort was required on the part of those artists who determined to attempt, as to these two technical points, a reform, an improvement, a step forward, in works of statuary bronze.

We proceed to call attention briefly to the manner in which the leading exponents of the art have interpreted the problem, and to see how far they have succeeded in solving it satisfactorily.

Passing through the salons of the Maison Barbedienne at the Exposition, one finds many works of great merit, worthy successors of that first of all reproductions, the *Venus de Milo*, whose success assured the renown of Collas and Barbedienne. The patinas are infinitely varied, and furnish a most excellent opportunity to inform one's self thoroughly as to the opportunities in the way of coloring, and the extensive use of the resources of that art by that process in general. A woman's figure, entitled *The Dream*, is wonderfully set off by a soft,

dull patina, entirely without gloss. Close beside it is a *Faun*, by Barye, which must inevitably have lost something of its brilliant effect except for the rough, spirited green patina with which it is embellished. The antithesis between the two is absolute, and yet each is admirably well adapted to the subject to which it is applied.

We will return in a moment to the works exhibited by Barbedienne, when we discuss the subject of bronze as applied to furniture. Let us say a word here of the Maison Thiébaut, whose very complete exhibit presents subjects of study no less varied than instructive. We may, it is true, deplore the fact that that exhibit asserts a little too explicitly the ephemeral taste for gilded bronze, which is much in vogue to-day; but we cannot deny the perfection of those beautiful patinas, which in most cases derive their value from their exceeding simplicity, and from the evident purpose they disclose not to disfigure the metal, or to emphasize its qualities by loading it with embellishments foreign to its composition and to the decorative effect which we may fairly expect from it.

M. Louchet is a stout partisan of novel forms. But, unfortunately, being too anxious to please the eye, and with a keen scent for the fashion of the day, that manufacturer has plunged head over heels into patinas of gold and silver, which in most cases deprive the bronze of its characteristic simplicity. Witness the *Apparition* of Sörensen Ringi, the *Consolatrices* of Maignan, and Calvé's *Ame Antique*.

But M. Susse, who is not far away, consoles us for these inopportunely audacious efforts by a group of absolutely flawless works, wherein are united, for the gratification of eye and mind alike, all the perfections of intelligent and judicious chiselling, and the picturesque and eminently decorative artifices of a series of patinas whose effect is much more striking: gold and silver patinas superposed, oxidized silver-plate, old-style patinas, golds of various shades produced by coloring matter, violets, silvered and platinized, encrusted with mother-of-pearl, etc. All of which

ICONOSTAS OF SILVER-GILT

RUSSIA

Executed by P. Ovtchinnikoff for a Chapel on the Estates of the Imperial Chamberlain of the Russian Court, after Design by W. Wasnetzoff. The Paintings are by M. Sokoloff

PHOTOGRAVURE

ICONOSTAS OF SILVER-GILT

means that the collection is a most important one, and thoroughly representative of the final result of the efforts of those who seek to impart to bronze, by means of new varieties of patina, intelligently employed, qualities equally new. Vital Cornu's *Vase Anêmone* and the jardinière *Sleep* are works of pure art, in which the rich and supple model of a happily-gifted artist is complemented by the science of a chemist expert in arranging a proper distribution of lights and shadows, brilliant tones and dull tones. In them, we see the well-assorted marriage of genuine art and unerring workmanship. The mother-of-pearl patinas also indicate a refined and discreet taste.

M. Siot-Decauville attempts to blend bronze and onyx in a monumental chimney-piece, the magnificence of which is startling rather than pleasing. M. Larche's signature is affixed to this work, which has been diversely criticized, but upon which we are compelled to pass a somewhat harsh judgment, despite the perfection of the execution and the genuine merit of each of the details in itself. With an open credit of sixty thousand francs to draw upon, M. Larche has used onyx and gilt bronze in combination with mercury, according to what is said to be an entirely new method. Rose-mallows bloom in the frame of the mirror, little angels are grouped here and there, raising with their finger-tips the double draperies of marble whose folds lie against the front of the piece. The result is that you fancy that you are looking on at the disconcerting spectacle of naked urchins in a sort of marble alcove, fluttering about draperies behind which a fire is to be lighted. We may agree that it is a very sumptuous composition, in respect to the material employed at least, but every one must admit that there is a little too much of the "professional beauty's apartment" about it. It is generally admitted, however,—indeed, it is a fundamental truth,—that beauty consists in simplicity, and that good taste, that obscure criterion of Perfection, cannot be satisfied by the imaginative extravagances of an artist sure of his technical effects, and able to subject to his caprices the least amenable and manageable of

all materials, such as onyx or bronze. Larche's chimney-piece, however, attracts much favorable notice, and holds the attention vastly longer than some more modest work, wherein the materials are employed in reason and moderation, in accordance with the strict necessities of the design and with sound common sense. The subject of chimney-pieces affords a ready pretext for returning to the Barbedienne exhibit, where a large Louis XVI composition attracts the eye and invites praise and criticism. That chimney-piece is also constructed of rich materials, and somewhat overloaded, as is usually the case with pieces intended for exhibition, in which the artist attempts to display too many qualities at once.

It is a fact deserving of notice that, while statuary bronze gives evidence of genuine progress at this Exposition, the same praise cannot by any means be bestowed without reservation upon what we may call *furniture bronze*. The truth is, that, in respect to ornamentation pure and simple, the art of working in bronze is affected by the general lassitude and hesitation from which Decorative Art is suffering at the present time in all countries. Not that one might not point out here and there works of unusual excellence and irreproachable taste, whether in imitations of the masterpieces of the past, or in examples inspired by the more seductive modern ideas; but, in working with metal, artists find themselves confronted more often than with other materials by the difficulties involved in the constant appearance of new designs and new articles of furniture.—In a word, while it is true, so far as the making of furniture is concerned, that a table is always a table, and a chair does not cease to be a chair, whatever the style adopted in particular cases, it is equally true that, from the standpoint of the worker in bronze, these accessories of everyday life are completely changed, as to the parts they play, as to their appearance, and even as to their construction. For example, can the chimney-pieces of our modern dwellings be compared to those of former times? Is it permissible to give them the monumental aspect, with the huge bronze figures and profuse ornamentation, which

we see in the chimney-pieces at the château of Versailles, for instance? Clearly not, and in this respect the present can no longer derive its inspiration from the past. So, too, the day has passed for the enormous chimney-pieces of the style of those in the *Salle des Gardes* in the château of Blois. For our contracted apartments we require

smaller designs, less elaborate and more refined ornamentation. Indeed, we can look forward to the time when we shall have no chimney-pieces at all, since they are made useless by our furnaces, which do much better service, and whose paraphernalia are concealed in the walls and partitions of our houses.—So with lighting apparatus, *torchères*, electric chandeliers. Can we logically allow ourselves to employ, for the electric light which is so generally used to-day, the same decorative designs which were invented in the good old days of Louis XIV and Louis XVI? The colossal bronze side-lights have no further excuse for existence, nor the crown-shaped constellations holding candles, which twinkled in the myriad facets of Venetian glass, beneath frescoed ceilings with a blue sky and flying angels in perspective.—Nor is it any longer a question of conducting illuminating gas, through pipes cleverly concealed, to candelabra fitted with imitation candles, nor of constructing a system of multiple pipes and burners to ensure a properly regulated flow of the volatile fluid. To-day, the problem is reduced to its most elementary form. The light-giving element, electricity, passing through a mere thread, more mysterious than Ariadne's, carries its refulgent light to the most distant corner of the apartment. Can one decorate a wire? Can one find in a tiny cord a subject of ornamentation sufficient to justify the elaborate designs in flowers and foliage which the artists of to-day labor so hard to invent? A difficult and hazardous effort, in truth, which, if it does not result in success, bears in itself its own definitive condemnation. So that we need no longer be surprised that artists in bronze feel more hesitation than artists in wood about inventing appropriate decorations for objects which have novel functions to perform in our modern society.

Without pausing to notice the various monumental chimney-pieces, more or less sumptuously ornamented with bronze, exhibited by French makers,—those, for instance, of MM. Barbedienne, Siot-Decauville, Soleau, and Lapointe,—and without further mention of such accessories in furnishing as vases, clocks, fountains, and the like, which are shown in

MODELLED BY LOUIS CHALON

THE HESPERIDES

Garden Vase, Figures Life-size

PHOTOGRAVURE

THE HESPERIDES

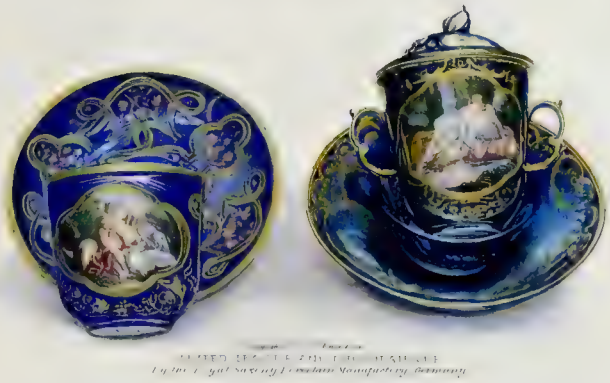
large numbers on the Esplanade des Invalides, let us examine with special attention the exhibit of lighting apparatus; for in the eyes of a serious critic it is not one of the least attractive in the bronze section. Inasmuch as we look principally to electricity for our light to-day, the inevitable result has been a complete transformation of the chandeliers, etc., hitherto in vogue. Hence, a new decorative problem has confronted the manufacturers. Let us now see how it has been dealt with, which is not equivalent to saying solved, by them.

First of all, it is proper to note the distinction between lights intended for the hall, the dining-room, the salon, and the study. As each of these varieties has its own special work to do, each should have its appropriate form. It is evident that a desk-lamp does not distribute the light in the same way as a chandelier depending from the ceiling, and that the hanging-lamp in a dining-room, of which one requires a light that will not blind the guests, cannot present the same appearance as the side-lights of a salon. We do not desire the same quality of light at table and after dinner. The functions of these different apparatus being dissimilar, they should not be similarly constructed. Among the hall-lights at the Exposition, we must mention one or two interesting *torchères*. M. Gagneau, the most celebrated manufacturer of bronze lighting apparatus, exhibits one of unexceptionable elegance, modelled from the work of a talented statuary, M. Roset. M. Motheau, too, exhibits an extremely interesting example, modelled by a sculptor, M. Piat, who, albeit his fame is waning to-day, for more than forty years has executed for workers in bronze models which have become classic. The *torchère* in question is a veritable poem in honor of the elements. It is a sort of pyramid, three mètres high, in onyx, supported by a bronze base; the electric bulbs are inside the pyramid, so that the light, softened by the thickness of the valuable stone, is subdued, and can be regulated at will. On the base, which represents the Earth, are carved plants, tangled vines, and the turrets of a château; the illuminated column represents

the Air; it is surmounted by a globe, on the apex of which a bronze rooster seems, with his shrill crow, to announce the dawn and the coming of daylight.

Chandeliers for the salon and the dining-room are exceedingly numerous at the Exposition. Many of them are profoundly interesting in respect of composition and, above all, of execution. The majority of them, it must be confessed, bear far too much resemblance to the old models used for gas, and even for candles. The great disadvantage for a people like the French, filled to overflowing with the glorious memories of the past, consists in their inability to cut loose from artistic forms which have lost their *raison d'être* by force of circumstances and by changes in the uses to which they are to be applied. Some manufacturers, however, have had the good sense to have recourse to artists who have fully realized the possibility of adapting graceful designs to the technical conditions attendant on the use of electricity. For instance, M. Bean ordered two chandeliers and a side-light from a sculptor of very great talent, M. Jean Dampt; and he, reducing the problem to its simplest terms, confined his efforts to modelling a collection of flower-stalks in copper, from which the incandescent lamps were suspended; but so striking is the impression produced by consummate taste and refined artistic feeling, that those branches of metal, simply by their graceful curves, bring before our eyes drooping clusters of flowers. And with what verisimilitude do the curving leaves, made of ground glass of varying thickness, surround the flower formed by the glass bulb itself! what discretion the artist has displayed in using the flower and giving it an ornamental aspect only where it is not inconsistent with the practical use of the composition!

Flowers, of course, furnish the artists in a majority of cases with their designs for concealing and surrounding the incandescent lamp. The difficulty consists in combining them in such wise that they will hold the bulbs, which are, by the necessary conditions of their manufacture,



almost all fitted to sockets of uniform size. Now, it is not always a simple matter to clothe the bulb in a floral design which is diversified, attractive to the eye, and of a practical shape for daily use. We will mention a chandelier with magnolias by M. Giraldon; a side-light by M. Soleau, after a model by Jules Chéret, in which the bell-like blossoms of the fuchsia are combined with dainty little figures in relief; and divers chandeliers, absolutely original in conception, by MM. Raingo, Baguès, Vian, Colin, and Gagneau. When it is not some flower to which the chandeliers are mainly indebted for the interest they arouse, it is the human figure, and designs which are frequently complicated, unusual, and ingenious. Sometimes, the chandelier, like the one exhibited by M. Vian, assumes the form of a glass sphere, about which caper bronze dancing-girls; sometimes, it has the appearance of a crown of diamonds, or of a crystal basket or goblet, etc. The variety is infinite. M. Soleau, whose specialty lies in designs formed of clusters of ovolus or of luminous beads, set into the walls and blending with the decoration of the room, exhibits an iron *torchère*, with figures of children, cleverly modelled by Jules Chéret, holding torches; also a species of night-light,

a sort of shrine or reliquary decorated with translucid enamel and borne by two men-at-arms. In this direction, a most extensive field is open to the fancy. That is why it is important to repeat that, while admitting the greatest liberty in respect to the choice of decorative schemes to be applied to electric apparatus, artists should bear in mind, above all things, that favorable results in the way of lighting are what must be assured, and that the most severe taste must govern the choice between that which is and that which is not legitimate decoration. The important point is that the decorative detail, whether based upon the plant or the human figure, should not seem to be a fictitious parasitic addition to the essential structure of the lighting medium. There should be an architectural connection between the different parts, however ornamental they may be. Each of them should conform to the general plan of the lines of construction, and even form a part thereof.

Foreign nations exhibit but few examples of lighting apparatus on the Esplanade des Invalides, and those few cannot sustain comparison with the French exhibits with respect to sculptural designs. Neither England, nor the United States, where electrical science has made such vast and rapid progress, has sent anything worthy of special mention. Mr. Louis Tiffany alone shows a few study-lamps which might almost be compared with those of Emile Gallé by virtue of the beauty of their colored glass, and their fascinating oddity of shape. As to other countries, the exhibits by the Germans and Austrians seem to be more noteworthy by reason of that respect for the rules of architecture which we have already shown to be essential. Let us say once more, that too much heed cannot be paid to this truth—that, in order to be modern and original in art, it is not enough to abandon one's self without restraint to an unguided fancy, or to the caprice of one's inventive faculty: one must, above all things, albeit with taste and spirit, subordinate the imagination to the necessities of the composition, which should always point clearly to the ultimate purpose of the work.

CHRIST ENTERING JERUSALEM

Statuette in Bronze and Precious Metals. Designed by Jean-Leon Gerôme

PHOTOGRAVURE

It would seem that, of all the arts, working in bronze stands in the greatest need of subjecting itself rigorously to this wise discipline. The remarkable *tours de force* which it achieves, the beautiful sculptures upon which its work is based, the surprisingly artistic chiselling, worthy of the masterpieces of other days, which it exhibits—all these will be of no avail, if it does not conform to this obligation.

Iron

Among the materials which have been most intimately concerned with the revolution in styles of decoration in the past fifteen years, iron is one of those which presents the greatest number of problems and arouses most criticism. It is true that criticism and problems alike have to do with the constructive rather than with the purely decorative qualities of the metal. The controversy did not arise until it was suggested that iron should be regarded as an element both of construction and decoration. We shall not undertake to demonstrate here that that substance, at once so hard and so pliable, may well become in the future one of the most valuable resources of architecture from the special standpoint of construction. We shall inquire rather in what shapes iron has appeared in recent years, in the matter of decoration. We shall study the connecting links between the craft of the modern iron-worker and that of the iron-worker of by-gone days. We shall call attention briefly to the contrast between the different necessities to which each, in his respective epoch, was compelled to submit; and, lastly, we shall discuss what seem to us to be the most probable steps in the evolution of this admirable art, which consists in reproducing in the coarse metal the most charming designs borrowed from the ornaments which nature, especially the plants and flowers, offers as models.

The iron-worker of the XIIIth, XIVth, and XVth Centuries was required to produce works entirely different from those which his modern successor is called upon to undertake. Under his hand the iron was

bent and twisted for window-gratings, for portcullises, and for machines for the defence and protection of the dwelling, exposed as it was to the destructive caprices of the bandit, and to the irreverence of the evil-intentioned wayfarer. To-day, the house defends itself. It is so constructed that no protecting bars are needed at the windows, and that the huge structures demanded of the iron-workers of old, to protect the *loggia* or the door-way of the palace, are no longer in vogue. So, too, the well of Quentin Metzis at Antwerp is a masterpiece which there is no occasion to repeat. Although, by chance and by caprice, so great an artist as M. Marrou constructs to-day in the gardens of the Abbaye of Fécamp a wrought-iron affair in which we recognize the inspiration of the old Antwerp well, it is vastly more common not to decorate our present-day wells, which are filled up in the cities, very simply constructed in the country, and generally replaced by systems of pipes which carry the water from house to house, prosaic faucets being substituted for the old well-sweeps. The same is true with respect to the more common articles. The old jewel-casket, of solid iron, and bound with iron like a treasure-chest, is supplanted by the daintier box, of sandal or rosewood, heavy with knots of ribbon instead of metal armor.

So that the conditions to-day are entirely different from those of earlier times, and whoever cares to reflect upon the new rôle allotted to iron in construction, considered from the decorative standpoint, will realize at once that a vast, unexplored field is open to those contemporaneous artists whose profession it is to bend over the forge and ply the hammer carefully upon the miniature anvil.

Considering iron only as it is employed in some productions in which it would have been a simple matter to derive from it a picturesque decorative effect, we may well regret that, in the middle of this XIXth Century, architects did not employ it with better results in the structural beams which they stretched from wall to wall to support their floors. It would have been a praiseworthy object to establish a decorative

connection between these methods of construction and the old-fashioned idea of the wooden timbers, carved and hollowed out, forming frames for painted recesses;—a connection that would indubitably have given birth to novel designs which would have contributed to the adornment of the house by means of the iron itself. It was equally a mistake to conceal the metallic balustrades of staircases, instead of leaving them exposed and striving to continue in them the style of decoration employed for the stair rails and posts.

The International Exposition of 1900 demonstrates by one exceedingly happy example the immense advantage of the reasonable introduction of iron as a means of decoration in construction. The staircase in the main hall of the Grand Palais in the Champs-Elysées is built entirely of metal, with tapering offshoots in the shape of climbing vines, which support the corbels of the upper landing, cling to the granite pillars on which the staircase rests, and creep in graceful curves into the adjacent parts; the whole forming a slender structure, pleasant to the eye and restful to the mind; in a word, a finished work, wherein is made manifest the decorative usefulness of a substance hitherto spasmodically employed in attempts to obtain dubious results.

It cannot be said that the Eiffel Tower of 1889 is an example of decorative work in iron: the harmony of its lines, due to mathematical reasoning rather than to a sense of beauty or to pure æsthetic inspiration, found a fitting pendant, nevertheless, in the boldly conceived arches of the great Gallery of Machinery, which were truly decorative by reason of their grace, their apparent lightness, and the progressive widening of their ribs.

In the construction of the Grand Palais, eleven years later, the architects show us what progress their talent has made in the direction of a more extensive use of iron in decoration. Their designs are a distinct advance over the designs of the Gallery of Machinery, if we consider only the infinitely more graceful aspect of that slender metal framework, skilfully enhanced by open-work, without impairment of the

general equilibrium. That is the happy effect of the jutting flanges, which stiffen the sheet-iron skeleton, serve as a setting for the open-work portions, and, in some measure, sharpen the outlines of the punched-out ornaments while increasing their stiffness: a mode of treatment wonderfully well adapted to works of great size, where it would be difficult, because of the thickness of the sheet-iron, to obtain the effect of relief by repoussé-work.

In the royal pavilion of Greece, where the architect, M. Magne, also makes use of iron as an element of ornamentation, the graceful, flowing decoration is obtained by piercing the sheet-iron, on which the design had been previously lightly hammered.

Space does not permit us to insist further upon the intelligent use of iron as an element of decoration and construction at the same time. But these few examples prove clearly enough what results may be obtained hereafter from a substance so pliable in the hands of him who knows how to use it.

GROUPS OF FIGURINES

EXHIBITED BY THE ROYAL PORCELAIN MANUFACTORY
OF SAXONY

COLOR FACSIMILE

GROUPS OF FIGURINES

EXHIBITED BY THE ROYAL PORCELAIN MANUFACTORY
OF SAXONY

Unfortunately, more than one error is likely to be made in the experiments which are still to be tried. Thus, despite its bold and beautiful design, the Pont Alexandre III shows a notorious lack of skill in the matter of decoration. The artists to whom that work of art was entrusted refused to understand that, when laying aside stone for metal, they ought, at the same moment, to seek novel decorative forms, and to substitute for their former visions of pillars, capitals, and garlands, other less antiquated designs in which iron should participate directly, with its own distinctive qualities, its individual resources, in the consummation of an entirely new system of decoration, different in every respect from any that had hitherto been conceived. It is undeniably incongruous to conceal the frame-work of an iron structure by metallic ornaments in which are reproduced the flutings of the Roman pilaster, the volutes of the Ionic capital, and the hanging garlands which, ages ago, in the Roman architecture of the Decadence, depended in graceful and elegant curves from triglyph to metope! It would have been possible, perhaps by amplifying the curves, perhaps by other means derived directly from the methods of construction in iron, to give a novel and original form to that monument, and to invent a scheme of decoration consistent with the use of the metal. This has not been done.

But it is time to consider what those artists in iron who devote their energies to less monumental works have accomplished in their workshops, under the inspiration of modern needs, while architects and engineers have been striving to work out the solution of problems of more general importance.

Of all those whose aim it is to create a strictly contemporary art of iron-working, Emile Robert seems to be the man whose work, thoroughly individual as it is, best reflects the present tendency, and foreshadows with most originality the approaching dawn of a complete renascence of the art of hammering iron in accordance with the demands of pure beauty.

A craftsman before he became an artist, Robert achieved prodigies of skill from the day when he first realized into what a beautiful material iron might be transformed by the hammer, when guided by a skilful hand. It was to him, first of all, that archæologists applied to reproduce the works of antiquity, down to the day, some nine or ten years ago, when he discovered that there was in him something more than a mere copyist. Thereafter, his great activity made it possible for him to produce a large number of works. Like others, he divined how many marvellous secrets nature concealed, and what an unceasingly novel and refreshing book he would find it who should be able to decipher the sublime mystery from page to page.—Thus, he composed a railing with the mistletoe as its theme; another, in which the decorative scheme is borrowed from the clover; another, a dainty affair, called the "peacock rail"; and a fourth, ultra-modern in type, conceived in a style still somewhat uncertain, but of an originality which justifies the deduction that any decorative structure may lay claim to beauty, when it is sensible and logical, and when one can discover distinctive traits therein.—There is a balcony by the same master, which may fairly be considered his masterpiece. This work is instinct with strength and sound judgment; the arrangement of the foliage, the curves and the scroll-work in the centre—all are inspired by a sane and intelligent artistic sense.

Iron, being a comparatively heavy substance, does not lend itself to the manufacture of all our objects of luxury or utility. Lighting apparatus, by virtue of its well-defined purpose, and the fact that its rôle is mainly decorative, offers an excellent opportunity for the iron-worker's art, especially as there must be a complete revolution in the manufacture of chandeliers and side-lights for electricity. M. Robert realized this new necessity, and he at once set about designing a portable light for a single bulb, as well as divers other lighting fixtures; in these examples, his experiments in graceful and refined decoration were crowned with success. The justly felicitated creator of the metallic portion of the

Greek Palace, of the *Salle de Fer* in the pavilion erected by the Union Centrale des Arts Décoratifs on the Esplanade des Invalides, and of a multitude of small pieces of locksmithery, railings, balustrades, balconies, and such familiar objects as lamps, chandeliers, and fire-dogs,—this artist is a clever draftsman, a determined foe of the commonplace, and his sole guide is nature.

An iron-worker of Rouen, M. Marrou, has shown himself, by divers works of consummate merit, to be a veteran in his art, a master recognized as such by all the artists of France and foreign countries. Worthy traditions are his guide; iron, lead, and copper are treated with equal freedom and skill, with which is combined a suggestion of modernism, emphasized by the faithful reproduction of the models furnished by nature. The railing decorated with poppies, in the Esplanade des Invalides, attests his encyclopædic knowledge of the decorative qualities of iron. It is an epitome of the spirit of tradition in that art which, on all sides, ventures upon more modern, audacious experiments.

Among foreign countries, Germany demonstrates the enormous amount of labor and creative determination which she has expended in the last few years; apart from a few ornamental railings, more or less inspired by the old German styles, her evident purpose is to assert her claim to be considered one of the first in importance, if not in time, in the line of novel experiments. The exhibits of the German classes are particularly interesting in this respect. Their execution is somewhat summary, at times brutal; but the merit of the works exhibited consists entirely in the *workmanship*, which is brilliant in its free treatment of its subject, notwithstanding the roughness of the finish. We will mention, as typical examples, the rails and the door of the pavilion on Rue des Nations, the ornamentation of the Galerie des Tonneaux, which forms a part of the German restaurant, and the grand façades of the Section of Metallurgy on the Champ de Mars.

Austria is more pleasing and more refined in her constant endeavor to reduce everything to the image of nature. The breast-high iron railings enclosing the Salle d'Honneur of the Austrian Section at the Invalides, exhibited by the professional schools, and the sections of Metallurgy and of Alimentation on the Champ de Mars, present extremely interesting and intelligent examples of decoration with wrought iron.

Outside of Germany and Austria, foreign countries are most inadequately represented. Holland, however, where iron is held in high esteem, exhibits some objects marked by the best taste. Spain and Switzerland display in a few skilfully wrought objects of everyday use an impatient desire to become creators, while Italy continues to devote her energies to the reproduction of the masterpieces of the past, intent solely upon manifesting genuine skill in workmanship in all varieties of material.

Contemplation of the present condition of artistic iron-work in all countries leads to a definite conclusion, which, indeed, is applicable to all our artistic industries: this conclusion is, that the art of working in wrought iron owes it to itself and to us to enter deliberately upon the task of solving the new problems, clinging to the principles of the past, while seeking its designs in the present.

Jewelry and Ornaments

Man lived thousands of years with no knowledge of the steamboat, with no suspicion of the power of electricity, with no inkling of the secrets of the printing-press; but, at the very outset of his history, he invented jewelry. It being the fact that the instinct of self-adornment is one of the earliest to manifest itself, in men no less than in women, it follows that nothing is more significant, nothing more conducive to intimate knowledge of a people, its manners, its character, its temperament, its moral and intellectual life, than its ornaments and jewelry. "Show me the jewelry of a nation, and I will tell you its character," the historian

VASES OF BRONZE AND IRON

JAPAN

No. 1. Dragon Vase of Bronze and Crystal by K. Suzuki
No. 2. Vase Hammered from a Single Piece of Iron by C. Tamada
No. 3. Bronze Incense-burner by K. Suzuki

PHOTOGRAVURE

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of his mode of life, of labor, his thoughts, his s
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might well exclaim. For we must observe that, although, with respect to jewelry itself, there is only a limited number of types, which vary but little, there is no limit to the number of diverse conceptions in the matter of shape and of ornamentation, which vary according to place and time and fashion. The reason of this phenomenon is this: that it is the exceptional function of jewelry to form a part of the costume, to serve for the adornment of the individual, to be the direct, immediate expression of his mode of life, his habits, his thoughts, his social position. Jewelry makes manifest to us, even more clearly than the work of the goldsmith, the progress of a civilization, enables us to penetrate to the very heart of a society by informing us as to its manners, its dreams of magnificence,

LACE EXHIBITED BY THE UNION CENTRALE DES ARTS DECORATIFS

the secrets of its dressing-room or bedroom; for it is related to the person, whereas the other appertains to the furniture. A silver dish, a carved ewer, a goblet, are products of the goldsmith's art; they serve to adorn the dwelling. A ring, a necklace, a watch, whatever one *wears;* an eye-glass case, a smelling-bottle, a snuff-box, even a dagger, a suit of gold mail, a sword with its hilt encrusted with precious stones—all these are jewelry, for they are intended solely to complete the costume, or to gratify the individual fancy for luxurious trifles.

There have been, and still are, among all nations, many sorts of jewelry. Despite their almost incalculable variety, however, it is possible to refer them to a comparatively small number of types, corresponding to the various parts of the body which mankind has in all ages commonly essayed to adorn. For the head, there are coronets, fillets, diadems, helmets, hair-pins, aigrettes, forehead ornaments, frontlets, the *plaques* of the Dutch, and the *cache-malice* of Auvergne, to say nothing of nets, cap-chains, etc. So much for the women. But the men, too, have their coronets, symbols of temporal power; their helmets of gold or of silver, symbols of military rank; the tiara and the mitre, symbols of ecclesiastical eminence.—For the ears, there are the buttons, the rings, the pendants, varied to suit the character of the face.—For the neck, the necklace, the chain, the necklet, the collar, the medallion, the reliquary, the cross, the *peut-à-col*, beads, amulets, and the *bulle*, that dainty jewel which was worn in the Middle Ages, but has now gone entirely out of fashion; for the neck again, or to be worn on the breast,—and not necessarily on the bare flesh, but on the dress,—the brooch, the pin, the *fermillet*, the antique clasp, the star for the breast, the book-clasp and the shawl-buckle, the cloak-pin, the breastplate, the side-pieces, the buttons, the lace-tags, the medallion, the chains of the various orders, and all the crosses of diverse designs.—For the waist, the girdle, the clasp, the buckle, the chain, the rosary, the purse, the watch, the chatelaine, the key-ring, the clasp-shield, the *netzkés*, the smelling-bottle.—For the arms, rings and

bands, bracelets, *spinthers*, *pericarpes*, or *dentrales*, Gallic or Roman *torques*, chains, and *manicles*.—For the hands, the plain circlet, the exquisitely wrought ring, whose marvellous history is as enthralling as a tale of the *Thousand and One Nights*, the ring which has an amorous meaning when it consecrates the alliance between husband and wife, and which is a symbol of power on the finger of a monarch or a bishop. The Greek women wore their beautifully chased rings on the fourth finger, because, as Aulus Gellius tells us, anatomical science had discovered a very sensitive nerve extending from that finger, and from no other, straight to the heart —a pretty conceit, which imparts to a jewel the power and the charm of a poetic sentiment!

Thus, we see with how many different jewels the body of a man or a woman may be adorned; there are jewels for all ages, for all sorts and conditions of men; for the child, for the maiden, for the mother; for the man, rich or poor, powerful or lowly; for the savage, no less than

for the refined denizens of civilized lands; for the king, the prince, the warrior, the page, the bishop, the priest, and the lawyer; for the idol and for the corpse. And this enormous mass of jewels, civil and religious, royal and military, sacerdotal and funereal, is subdivided *ad infinitum*, according to time, place, and fashion, and according to the wealth and the caprice of the individual.

This very variety, this constant triumph of mere caprice in the jeweller's art, makes it a peculiarly difficult art to study. Indeed, it is no simple task to determine the characteristic qualities of jewelry, even among a single people and during a limited historical period. What shall we say, then, when we come to study these fascinating articles of adornment in a universal exposition like this at Paris, in 1900, to which the most skilful artists in all parts of the world have sent specimens of their craft,—works necessarily widely different from one another in character, in the uses for which they are designed, and in their shapes! What contrasts are offered by objects so diverse, fashioned with the sole purpose of giving pleasure, and stamped by each nation with its own taste, corresponding to its peculiar customs, traditions, and costumes! How can one justly appreciate, in accordance with æsthetic rules, which necessarily vary with climates and peoples, a jewel in which one can reasonably insist upon only a single virtue—that of looking pretty and fascinating on the woman who wears it? A certain necklace, of admirable workmanship, magnificent in its lustre, may marvellously set off the bare neck and shoulders of a coquette; whereas it will produce only a displeasing effect as a part of the adornment of another woman. We may say, therefore, generally, that it is with jewelry as with women's dress: there is no absolute rule for arousing the sentiment of beauty; but one condition is imperatively necessary—there must be, before all else, a manifest appropriateness, and perfect harmony between the particular person and her clothes, her bearing, the character of her face, and the articles of adornment which she wears. Jewels, in fine, are like the ornaments

CHIMNEY-PIECE

DESIGNED BY FÉLIX CHARPENTIER, FRANCE

PHOTOGRAVURE

carved on the front of public monuments: they must be neither too numerous nor too few. They should not be inappropriately placed. They should have their reason for being, and should not be adapted to be worn indifferently with a ball-dress, a calling-dress, or a dinner-dress. Thus, the choice of jewels demands the most subtle and refined taste, and that taste is indefinable; good sense does not impart it, intelligence does not take its place; it is a faculty which nature supplies and which education develops.

But, although it is, so to speak, impossible to confine the jeweller's art within definite and narrow rules, since it imports, above all, caprice, and its nature is to be as variable as fashion and to change with the dress, according to time and place, we can, on the other hand, readily observe its transformations, the influences it undergoes, the tendencies which it follows. Since the beginning of the XIXth Century, it has subsisted principally on imitations, like all other branches of decorative art. After copying all the antique styles in succession; after borrowing their models from the Renaissance, the XVIIth and XVIIIth Centuries, and ancient times; after striving hesitatingly to free themselves from the copies and masterpieces of the past by observing nature directly, in order to obtain therefrom the inspiration of new ideas, modern jewellers are entering resolutely upon an untravelled path. Within the past ten years, a radical revolution has completely transformed the shapes, the appearance, and even the technical handling of jewelry.

It is in the French Section especially that one can realize the prodigious progress of this branch of industry, and the surprising originality, the exquisite delicacy, of the jewels produced in the last three or four years. In France, where everything relating to the adornment of woman has been in all time stamped with the daintiest and most spiritual grace, artists have never displayed more ingenuity and rarer taste than they are displaying at the present time in these delicate creations of coquetry. Visitors to the Universal Exposition find a genuine fascination

in examining the cases of the master-jewellers,—Lalique, Vever, Falize, Boucheron, and the rest,—wherein are assembled chefs-d'œuvre of the greatest value, manifesting a fertility of conception, a novelty of style, an unlooked-for newness of design, which one never tires of admiring.

An artist of most unusual merit has contributed largely within four or five years to the regeneration of the jeweller's art; that artist is René Lalique, famous to-day the world over, classed in the Fine Arts Exhibitions, held annually at Paris, in the same rank with the most celebrated painters and sculptors; an artist whose works are purchased at high figures, not only by distinguished and fashionable society women, but by museums, wherein they are placed beside the most beautiful and perfect jewels bequeathed to us by the masters of old.

The great revolution brought about by M. Lalique consists in this: he has created the jewel as an artistic object, and not as an object depending for its value on the richness of the material employed. Thus, he has added, with the fullest freedom of treatment, a new resource to all the means of expression afforded by the various processes of handling precious stones, metals, and enamels. His subjects are drawn largely from the world of flowers, and with such unerring taste, such exquisite flexibility of conception! The poppies with their broad leaves pinked on the edges like the Corinthian acanthus, the proud and undulating iris, suggest to him harmonious and attractive shapes which recall the productions of the XVIIIth Century, and the volubilis or the jasmine offer as motifs their slender, graceful spirals. Each plant inspires new combinations, which are always stamped with his individuality; an infinitude of flexible, swaying forms, of graceful curves, which seem to be produced by the movement of life. The whole of nature—flowers and fruits, insects and reptiles, the waters and the heavens, hoar-frost and dew—spurs him on to new inventions, to happy combinations of colors, sometimes dull, sometimes brilliant, but almost always fresh and pleasing to the eye; milk-white, opaline, and mother-of-pearl, in which the greens and blues

and whites predominate, blended in innumerable cunning and exquisite designs. The human face, too, appears in his work, amid this botanical ornamentation; nor does it form one of the least original of its features. It assumes, in view of the extremely small size of the object, a strangely poetic aspect. Sometimes there are nymphs and sirens, whose legs and arms, developed into long tentacles, are entwined to form the links of a Saint Andrew's cross, or twisted in spiral curves against the sea-green enamel background of the pendant of an ear-ring. Sometimes there are Bacchantes dancing wildly on knotted twigs, or mystic sphinxes, motionless, with legless and armless bodies, guarding, by virtue of their priestly functions, the two extremities of a breastplate adorned with scarabs. Here is a pendant, whereon there appears, as in a sort of Wagnerian

vision, a nymph reclining luxuriously on a huge amethyst. Yonder is another, with a human head which seems to bleed under the bits of coral entwined in its black hair. M. Lalique's art is, above all, an imaginative art; but its inexhaustible invention is due to the most intelligent analysis, stimulated and guided by a keen spirit of observation, unceasing and logical. Only after a prolonged study of this or that flower, of this or that insect, does he make up his mind to take from it the idea for a piece of jewelry which is most naturally suggested by it. The series of necklaces, rings, and diadems exhibited by him shows how logically he arrives at adaptations which seem so absolutely appropriate to the object they adorn, that one would say that they could not be applied to any other. The collection of his combs affords an impressive example of this powerful faculty.

In the treatment of precious stones, gems, and enamels, M. René Lalique has proved himself an innovator of a truly delightful type. He assigns to them in his jewels a symbolical rôle which they had never played before his time, even among the ancients, and he makes them speak a subtly expressive language. Like the poets, who transform dew-drops into diamonds, he represents the fragile and luminous substance of the flowers in marvellous masses of opals, mother-of-pearl, or limpid enamels. Hair of molten gold, coral lips, sapphire eyes, are no longer, thanks to him, mere empty words. He imparts to them a meaning in magical and magnificent fashion. Paying no heed to the market value of the different precious stones, he overturns the hierarchy which his predecessors had set up, and uses them as a writer would use words whose value he was an adept in emphasizing. Although the diamond formerly played the leading part in the manufacture of jewelry, he often allots to it the humble rôle of a second-rate supernumerary; he makes it simply a foil to set off some rough, despised stone, the onyx, sard, or malachite. Thus, he has rehabilitated all the once contemned materials, just as he has restored to places of honor all the antiquated or unfashionable shapes of jewels. We can but admire, too, the skill with which the

THE KISSING-CUP

RUSSIA

Jewelled Fan Designed by Frederic Koechly. The Painting on Parchment, by Baron Michael Klodt, Represents a Scene of the Fifteenth Century. After dinner, the custom was for the ladies (who did not otherwise appear) to present cups of wine to the guests, who rewarded them with a kiss.

ETCHED BY EUGENE DECISY

THE KISSING-CUP

artist anticipates the effect which each of his works will produce when it is once put in the place it is to occupy in woman's garb! Observe, for example, that diadem formed of vipers, whose scales emit strange gleams: with what flexibility they adjust themselves to the caprice of the hair when they are placed upon it, transformed into the golden teeth of an idealized sort of comb, and naught can be seen of them save their piercing eyes with the gleam of emeralds and sapphires! Yonder is a necklace of fine pearls, in which a most unusual and fragile ornamentation is obtained by a fanciful arrangement of pine-needles in some of the details of the setting.—But we cannot mention here all the jewels exhibited by Lalique, for we should esteem it a duty to describe them all like pictures, and our space is limited.

So great have been the fascination and the success of this wizard that his Parisian rivals have endeavored to follow in his footsteps. Jewellers and ornament-makers, departing from their usual routine, have set about seeking something novel, after his example. Some of them have achieved noteworthy success, without imitating the young innovator too closely. M. Vever, in particular, exhibits jewels, necklaces, diadems, corsage ornaments, etc., wherein the most refined and most original art is combined with the splendor of the materials employed, the richness and brilliancy of the precious stones. We must call attention, among others, to a diadem of nasturtiums, made of filigree and diamonds,—a work of flawless grace and of marvellous lightness of execution. A corsage ornament, suggested by the flower called moonwort, or honesty, in which disks of diamonds alternate with plaques of green opals with a golden sheen, is peculiarly rich. Beside it, we see another corsage ornament formed by the entwining of three dragon-flies, whose transparent diamond bodies are provided with great striped wings, fashioned with stones of different colors. The necklaces of rare pearls or of brilliants, modelled upon the most delicate plants, are accompanied sometimes with leaves of translucid enamel of a tone calculated to set off the whiteness of

the neck. There are combs, too, of charmingly fanciful design, wherein ivory, opals, and diamonds are blended with transparent enamels, which represent, perhaps, the flower of the cyclamen, or clusters of hortensia, or the glossy bluish leaves of the thistle, or a branch of the sacred mistletoe. There are brooches and pendants, wherein the sculptural value of a face is intensified by an aureole of flowers of colored stones, as in the two images of Breton women, whose collars and caps are made of brilliants. In all these jewels, there is nothing to recall the classic style of adornment; they are characterized by novelty of conception, and the execution is as perfect as one can imagine.

The exhibit of the house of Boucheron, whose reputation is equally well established, we may divide into two parts: one, including the pieces of classic jewelry—diadems, necklaces, streams of brilliants, which compel admiration by virtue of the size and purity of the stones employed; the other, devoted to more artistic essays, to conceptions designed with more freedom, wherein is manifest a keen appreciation of modern taste. But even in the pieces which follow tradition most closely, in those necklaces and corsage-fronts in which diamonds are arranged in geometrical designs, the lines no longer have the stiffness of the ornaments of thirty years ago. We will mention, among the works exhibited by M. Boucheron, a beautiful ornament for the hair, of which the main motive is the humble bind-weed, its delicate, graceful leaves being formed by diamonds. There is also a necklace, the floral decoration of which is fashioned of rubies and emeralds of graded sizes. A corsage ornament represents a vine branch which supports at each end a diamond drop of exceptional size. An extremely beautiful piece is a Saint Andrew's cross, formed by the branches of an almond-tree, with flowers in enamel alternating with buds of diamonds in the shape of a garland.—Amid all these rich and novel products of the jeweller's art, the exhibit of the house of Falize maintains a unique distinction. Its founder, M. Lucien Falize, who died four years ago, was not only an artist, but a scholar of the

KOWSCH (LOVING CUP) AND STOPAS (VASES)

first order as well. In a preceding chapter, on the subject of goldsmithery, we have described the part played by him in the forward movement of that industry. As a jeweller, he has manifested his refined taste and his science in no less degree. He it was who revived the use of enamel in brooches and pendants for the neck, after the fashion of the jewels of the Renaissance. His three sons, who have succeeded him, are worthy pupils of that distinguished man, and continue his traditions. All of their works bear the imprint of a refined and original artistic sentiment, and are based upon poetic ideas expressed with exceptional charm. Among the brooches and neck-pendants in which they are fond of assigning a leading rôle to enamel, there are some of flawless beauty, like the *Bellerophon Vanquishing the Chimera.* Each of their bracelets is a perfect little poem, wherein is developed with unerring art a theme in praise of friendship, love, memory, or some other lofty and inspiring sentiment. Here is a necklace made of a slender gold chain

held by a veiled figure of mystic and thrilling aspect; and here a gold comb decorated with myosotis—an infinitely graceful piece of work. It would be difficult to carry technical perfection farther than it is carried in the products of these workshops, managed by such eminent masters of the art.

The fact which gives to this new departure in the manufacture of ornaments and jewelry in France a peculiar significance and appearance of finality, is this: that the striving after conceptions distinctly modern is not confined to four or five firms of the first rank. Numerous other manufacturers have abandoned the old styles, and designs that were too often mere copies, and have endeavored to give proof of originality. Among them are MM. Sandoz, René Foy, Henry Mocq, Ecalle, Georges Fouquet, and Téterger. In the exhibit of M. Sandoz, beside the rings in which gems and enamels are employed in conjunction with gold, we must call attention to divers ingeniously contrived brooches and pieces of jewelry, of truly remarkable conception. M. Téterger exhibits, among other ornaments, a curious corsage-front, representing a number of Botticellian dancing-girls, whose enamel robes twine in graceful folds about the gold setting. Borrowing the collaboration of so well-known a decorator as Mucha, in the composition of ornaments truly oriental in their splendor, but far too theatrical, M. Georges Fouquet strives to compel attention by a number of corsage ornaments—veritable cuirasses of gold, precious stones, and enamels, of a somewhat too pronounced and garish style. M. Ecalle, a more temperate and refined artist, exhibits, among other pieces, a *plaque* for the neck, in which rosy-hued anemones rest upon leaves of translucid enamel studded with brilliants. A happy and most welcome conception. Too often, in truth, jewellers compose their ornaments after the style of those painters who, in order to attract the attention of the public, exhibit formidable canvases of unreasonable dimensions. They aim, first of all, at *effect*, and are intent upon proving that they possess fine stones, diamonds of the rarest quality and of the

greatest value. But a jewel or an ornament is a work of art only in so far as it expresses with moderation a harmonious, perfectly proportioned decorative conception, exactly adapted to the peculiar charm of the woman for whom it is intended. If it is simply a brutal manifestation of wealth, it ceases to present any interest to the mind.

To attempt to pass judgment on the jewelry sent by foreign nations to the Paris Exposition of 1900 would be to incur the risk of being unjust. We must have said as much already in earlier chapters. In fact, many houses have sent nothing at all, others only such creations as seem to them likely to gratify the curiosity of the country which has invited contributions. The writer of these lines has visited the largest cities of Europe and the United States. He is familiar with the present condition of the artistic industries in almost all countries. He is in a position, therefore, to realize the fact that it is almost impossible, at this Paris Exposition of 1900, to form a just and accurate idea of the merit of the productions of the various nations in the matter of ornaments and jewelry. For example, neither England nor Belgium is adequately represented in that direction. In the United States Section, a single house exhibits specimens of that art.

On the other hand, Germany, which is abundantly and magnificently represented in all sections of the Exposition, offers us some interesting specimens of jewelry. The imperial goldsmith, Herr Hugo Schaper, sends, in addition to classic models executed for exalted court functionaries, ornaments of a style and design which evince a determination to have done with copies and with the monotony of tradition. To flowers especially does Herr Schaper turn for inspiration in the way of novel designs for baubles of this sort. We will mention in particular certain necklaces of his, of an originality somewhat over-labored perhaps, but very pleasing to the eye. There is one in which delicate

flowers of a greenish-gold tone are connected by slender chains, from which is suspended, as a pendant, formed by a soft, transparent, iris-hued tear, a great pearl. A compatriot of Herr Schaper, Herr J. H. Werner, exhibits an interesting collection of ornaments, which owe their interest and their charm to their use of the geometrical style of decoration. That is a system not to be despised, since it gave birth to works of the first order in ancient times and during the Renaissance. But one must be on his guard against its peculiar perils, which are coldness and rigidity. How much richer, how much more fertile in happy conceptions, is the process of ornamentation inspired by nature! When accuracy of design restrains the escapades of a too exuberant imagination, and imparts its proper character to every work of beauty, then are ornaments successful, like those of the Greeks, in arousing the loftiest conception of art that the most exacting connoisseur can desire.

As to Russia, there would be nothing to say, were it not that the presence of the court jeweller, M. Fabergé, introduces an artistic element of the most ingenious sort. It is not so much in pure jewelry, in his magnificent gleaming diadems, wherein we recognize the inspiration of Byzantine art, nor in his corsage ornaments and symbolic pendants, that M. Fabergé manifests an original and innovating talent. His rare powers of invention are displayed, above all, in ornaments of a special type, which are made not so much to adorn the person as to meet the requirements of some special custom or purpose. For example, much admiration is aroused at the Exposition by the charming objects executed by M. Fabergé for the members of the Imperial Court of Russia, to be given as presents at Easter according to the custom of the country. Among them is an Easter-egg in serpentine, which opens with a spring, giving passage to a small movable easel in gold, enamel, and diamonds: it was a gift from the Emperor Nicholas to his mother, the Empress Dowager. Resting on the easel, as it were, is an enamel heart, and on that heart, between the lines, traced in brilliants, of the Empress's monogram, are other small

enamelled hearts, each bearing the initial of one of the children or grandchildren of the widow of Alexander III. A charming idea, executed with consummate skill.

From the United States, the prominent house of Tiffany and Company exhibits some most magnificent specimens of the jewelry and ornaments with which American women love to adorn themselves. But one may well wonder if these works, sumptuous as they are in respect to the materials employed, are truly expressive of the taste of the most intelligent women of New York, Boston, and Philadelphia. We know in Paris a colony of educated Americans, who have nothing to learn from

anybody in the matter of refinement of manners and dress: they are quite capable of selecting the most delicately executed objects, where value often consists less in the richness of the materials than in the significant grace of design. We may well assume, therefore, that the jewels exhibited by Tiffany and Company, executed with remarkable skill, it is true, but of minor interest from the standpoint of art, afford an adequate idea of the true level of taste in the United States. Moreover, it is worthy of note that that house seems determined, in its creations, to lay the greatest stress upon the importance of the mineral treasures of American soil. It exerts itself to demonstrate, by ostentatious magnificence, the abundance of its resources. Those pieces which manifest any thought of harmony of lines, or of equilibrium of materials, which, in a word, give evidence of real science, are mingled at random with works which display distinct faults. None the less, we must not overlook the fact that some of these jewels are executed with the most extraordinary perfection, and with an originality of conception which is sometimes most remarkable. Watches of all shapes, with enamelled cases studded with diamonds, pencil-cases, paper-knives, pocket-mirrors, bonbon-boxes, card-cases—in such articles as these, intended for feminine hands, the house of Tiffany displays most originality and often attains complete success. Madame Storer shows some plaques and vases, which exhibit remarkable fertility of invention and grace of execution.

In Spain, the jewellers still cling to ornaments of gold, damascened, and inlaid with enamel, of severe and even depressing aspect; which is an estimable quality, however, if we compare them with those of Italy, which are confined, as a rule, to corals, commonplace cameos, and ornaments of lava, from Naples, Rome, and Florence; and from other districts, to pseudo-antique ornaments which still have a certain vogue among the cosmopolitan tourists who travel in the peninsula. Austria continues to exploit her garnets, in the shape of brooches, ear-rings, and pendants. We will mention, by way of example, the exhibit of the house of

LOVING-CUP PRESENTED
TO SIR THOMAS LIPTON BY
AMERICAN FRIENDS

THE GORHAM COMPANY, UNITED STATES

PHOTOGRAVURE

Mahle Brothers, of Gablonz. In Hungary, an attempt has been made, but without success, to revive the worthy tradition of the ornaments, so emblematic of manly strength and so harmonious in their coloring, which we admire in the ancient national costumes. More true art manifests itself in the northern countries, whether we examine the old popular ornaments in repoussé silver which are still held in such high favor in Holland, Denmark, Sweden, and Norway, or those conceived by artists in search of novelty, who unfortunately are most inadequately represented at the Exposition. Certain Danish, Swedish, and Norwegian manufacturers use in their creations *cloisonné* or *champlevé* enamels, usually of decidedly glaring tones, but productive of a pleasing effect in some few choice pieces.

To sum up: the jeweller's art, which is cultivated in all countries, is nowhere more flourishing than in France. We may expect soon to see the influence exerted by French jewellers at the Exposition of 1900 manifest itself, more or less, everywhere. It will be no cause for regret if each nation is wise enough to imbibe from such an example an accurate idea of the effort which it must make in order to arrive at beauty without sacrificing its own traditions, and without losing sight of that which is adapted to its customs, or of that which is most consonant with its genius.

CERAMICS

Its Application to Architecture

Ceramics is, first of all, an *individual* art, that is to say, there is no other material upon which the inventive faculty of the individual can be exercised with such perfect freedom. The ceramist requires but a bit of soft, plastic earth, an oven, and some enamels for coloring; to the earth he will give such form as he may choose—the most useful or the most capricious; with the enamels he will secure the richest and most varied effects of color.

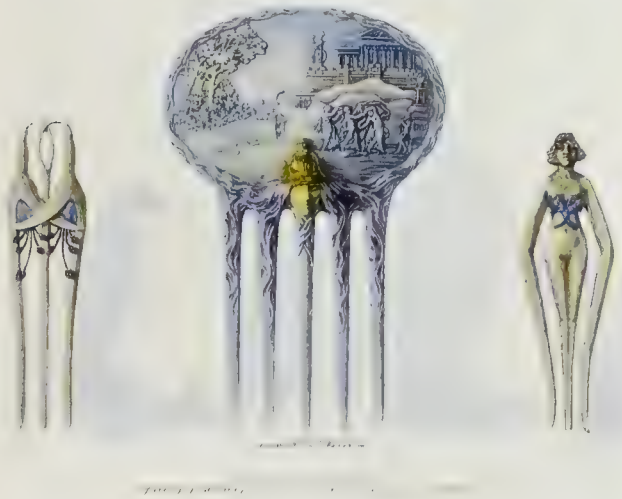
The ceramic art is one of those which have exhibited the most brilliant development in the past twenty years. The reason is easily understood. In the first place, it produces a multitude of objects necessary in everyday life, the use of which varies indefinitely in the different social strata. Secondly, the progress of chemistry has led to the discovery of new *pâtes*, of enamels hitherto unknown, which have made it possible greatly to enrich the palettes formerly used by those men who were called the "wizards of fire"—the Della Robbias in Italy, or Bernard Palissy in France. Lastly, forgotten processes have been revived; as, for instance, the *pâte tendre* (soft paste) of the Sèvres factory, which gave birth to so many masterpieces in the eighteenth century. When we reflect that a simple tea-plate, made at Sèvres, in 1770, for Madame Dubarry, mistress of King Louis XV, brings to-day five or six thousand francs; and that a vase, in *pâte tendre*, with a green, blue, or pink ground, may sell as high as one hundred thousand francs at auction, we begin to realize the value which connoisseurs attach to such trifles, and to understand the eagerness of modern ceramists to produce their like.

Before passing in review the innumerable table-services and knick-knacks in faïence or porcelain, sent to this Universal Exposition at Paris from all the countries on earth, it is essential at this point to say a few words of one of the most striking recent applications of ceramics by the new generation of artists. We refer to its use in architecture, which is becoming constantly more extended. It may be said that such use had been almost entirely abandoned for two centuries. The Renaissance had borrowed from antiquity—from Greece, Persia, and Egypt—this method of decoration for certain palaces, and for some dwellings of cheerful and inviting aspect. In those days, architects did not shrink from relieving the monotony of a stone façade by panels of bright faïence. Sometimes they would surround a building with a broad band, which was to it as a shimmering girdle to a woman's waist. But such schemes of decoration, which are perfectly suitable in eastern countries, where

[illegible] is so mild that [illegible] not affected, could be employed without much [illegible] in northern countries. Even in France, where the temperature [illegible] extremes, it has been impossible to preserve the [illegible] produced during the Renaissance: the enamels scale off, the [illegible] under the

layers of dust and dirt, or are corroded [illegible] rust. However, when architects, some forty years [illegible] adopted iron as the principal building material, they were [illegible] to turn again to ceramics, which alone offered a decorative [illegible] to this new method of construction. Then it was that [illegible] resort, above all, to ornaments of *terra cotta*, and the processes of manufacturing such ornaments were gradually perfected. The great defect of terra cotta, when it is not enamelled, consists in its uniform red [illegible], due to the oxides of iron

the climate is so mild that the surface of the faïence is not affected, could not be employed without much inconvenience in northern countries. Even in France, where the temperature does not go to extremes, it has been impossible to preserve the architectural decorations produced during the Renaissance; the enamels scale off, the colors disappear under the



layers of dust and dirt, or are corroded by the action of frost. However, when architects, some forty years ago, began to utilize iron as the principal building material, they were compelled to turn again to ceramics, which alone offered a decorating medium suited to this new method of construction. Then it was that they had recourse, above all, to ornaments of *terra cotta*, and the processes of manufacturing such ornaments were gradually perfected. The great defect of terra cotta, when it is not enamelled, consists in its uniform red color, due to the oxides of iron

contained in the clay and released by the action of the heat. Another serious drawback is its lack of resistance. On the other hand, if it be enamelled, there is reason to apprehend cracks caused by the cold, and speedy destruction. Noteworthy results were achieved, none the less, thanks to the steady progress in methods of manufacture. On all sides, one saw charming little houses spring up, dainty structures decorated from basement to eaves with picturesque bits of carved terra cotta. In larger buildings, ceramics seemed to solve satisfactorily the problem created by the increasing use of iron. As iron, with its enormous weight, does not permit architects to employ heavy subsidiary materials, they naturally turned to the lighter substances, such as baked clay. We may venture to say, therefore, that, in this respect, ceramics has been, as it were, the wedding-ring of science and art. At the Paris Exposition of 1889, we saw enormous palaces built entirely of iron, and decorated with ornaments of colored faïence or red terra cotta, which produced a truly remarkable effect. It would seem that, from that moment, architecture entered upon a new path.

Since 1889, architectural ceramics has made immense strides, thanks to the material known as stoneware, which has all the useful qualities of porcelain, without the drawbacks of that substance and of terra cotta and faïence, which we shall take occasion to mention. Stoneware is a clay which has the property of vitrifaction, which enables it to resist the action of cold and dampness. Consequently, architects can make use of it on the outside of buildings as well as inside. Moreover, by virtue of its appearance of strength and solidity, and of its power of resistance, which make of it not a decorative element alone, but a proper element of *construction*, it lends itself readily to all the most ingenious designs.

The specimens of architectural ceramics in stoneware at the Universal Exposition of 1900 are numerous and noteworthy. One of the most interesting of all is on the monumental entrance gate, which is embellished by an imposing frieze of that material, which we reproduce in

IGNAZ TASCHNER

A ROBBER

Statuette in Wood, Colored

PHOTOGRAVURE

another volume. It was modelled by the sculptor Guillot, and represents *Labor*, showing workmen of all branches of industry plying their respective trades. Carpenters, cabinet-makers, masons, machinists, etc., all in working garb, are grouped together at random, and seem to be absorbed in their familiar tasks. The work is a most striking and effective one. It is reproduced in stoneware, by the house of Emil Muller, with such precision, and with such success in avoiding the disfigurements usually caused by the high temperature to which the clay is subjected, that one might fancy that he had before him a bronze cast in *cire perdue*. The house of Muller exhibits other works in stoneware, no less interesting; notably, a monumental fountain and lions of colossal size, carved by the sculptor Injalbert; also chimney-pieces, friezes, and pillars, bold in coloring, and peculiarly attractive to the eye. We must not omit to mention, in the same connection, the ceramists Delaherche, Janin, and Guerineau, Bigot, etc. The last-named exhibits a complete house, with façade, balcony, window-frames, and columns, executed in stoneware of a rich and beautiful color. The enamels, baked at the high temperature of porcelain, assume a wonderful brilliancy and transparence on the stoneware. The variety seems inexhaustible, and chemistry enriches the palette of the manufacturers day by day.

The factory at Sèvres also has achieved the greatest success in the line of this new development of architectural ceramics, which it began to manufacture no earlier than 1897. The stoneware made by that famous establishment is of a peculiar appearance; it is extremely fine, almost as white as porcelain, and superbly colored, the brilliant hues being obtained at a high temperature by the oxides of copper, or by enamels under the glaze, arranged according to a preconceived plan. The most convincing demonstration afforded by the Sèvres factory of the possibilities of architectural decoration is a frieze, one hundred mètres long by four mètres high, which adorns the Palais des Beaux-Arts on the Champs-Elysées. Composed by the most eminent sculptors, it illustrates the

History of Art from ancient times down to our own day. The plaster model was cut in uniform blocks, forty centimètres by thirty, which were moulded separately. The moulds were filled with the stoneware paste. Next, the blocks were dried, enamelled, and put in the fire. Then, it was necessary to put them in place, one by one, and attach them by means of cement. Thus, the frieze forms a sort of picture, the background of which, slightly tinged with blue, harmonizes wonderfully with the stone and brightens up its sombre gray color, albeit without the slightest effect of violence or crudity. The factory at Sèvres also exhibits the following works, in the line of architectural ceramics: a palace façade, ten mètres high, in multicolored stoneware; a large chimney-piece, the last work of the architect Paul Sedille; a lovely fountain and a colossal figure, *France*, composed by the sculptor Alfred Boucher. From the standpoint of execution, these works are veritable *tours de force*. With respect to coloring, they are, perhaps, open to the reproach of being a little insipid. It would seem that at Sèvres too much attention is paid to delicate effects, and not enough to boldness and energy of coloring. We shall fall in with the factory again, when we come to the application of ceramics to objects of art and table utensils, and then we shall refer to it only to acknowledge without reserve its triumph.

Several nations have sent specimens of architectural ceramics to the Exposition; not one of them displays any marked originality. Flanders, however, continues to produce some very fine stoneware, and the house of Boch exhibits some wall-panels of notable decorative effect.

In England, the house of Doulton occupies a position of prominence; it exhibits an interesting frieze, balusters of various shapes, and some architectural fragments which are very far from conveying a just idea of its products and its eminent powers. From the standpoint of art, it seems not to be progressing. The predominant wine color, the streaky effects, and a system of decoration by paltry bas-reliefs, give to its works, albeit most conscientiously executed, a far from pleasing aspect.

At the Royal Factory of Berlin, porcelain is used in monumental decoration. But a serious error is committed there in the adoption of color combinations and ornaments which, by reason of their delicacy and daintiness, would be altogether out of place on the exterior of a building. For example, among its exhibits is an enormous panel to form a background for a fountain, intended for some palace, and representing, with half-tones and effects which only easel pictures can fitly represent, a mythological scene with numerous figures. Is that architectural ceramics? Clearly not. It resembles too closely the designs which girls love to paint on porcelain plates. It lacks the true monumental character. But, with respect to other methods of application, the Royal Factory of Berlin has demonstrated, as we shall see hereafter, the intelligence and skill with which it has contributed to the progress of ceramics. The scientific spirit which it brings to its efforts has served it especially well in divers choice and eminently successful works.

Objects of Art, and Table Ware, in Porcelain

In order to define accurately the extraordinary evolution accomplished by the art of the ceramist in recent years, it is requisite at the outset to consider our subject systematically, in its two principal aspects: First, with respect to the *material employed*, which may be porcelain, stoneware, faïence, or enamelled terra cotta; secondly, with respect to the *decoration*, which depends mainly on the shape and the coloring. If we view the matter from the most elevated artistic standpoint, shape should take precedence of all else, and must be studied first of all. The beauty of the Greek vases, which we admire in museums, is an inexhaustible subject of observation and reflection; we take pleasure in deducing from them a complete æsthetic system; for the most rigid rules of harmony and of geometrically calculated proportions were invariably followed by the artists who created those diversified shapes. At the present time, the memory of ceramists is overburdened with reminiscences of the

masterpieces of old. They know of tens of thousands of varieties of vases—Egyptian, Greek, Assyrian, Persian, Roman, Etruscan, Chinese, Japanese, etc.; and as it seems impossible to invent shapes entirely new, they very frequently fall into the error of seeking originality in strange silhouettes, devoid of grace and of logic, and no less uninteresting than ugly. Now, there is in artistic matters a general principle which may be formulated thus: "The decoration should go hand-in-hand with the construction."—It happens, therefore, that, when a vase is badly constructed,—that is to say, when its circumference is too big for its height, when its neck is too slender, its base unstable, or its handles attached in some absurd way,—not only is the vase ugly in itself, but its decoration, whether by painting or carving, is a problem difficult of solution.

If this chapter were a treatise upon ceramic decoration, we should feel bound to point out the rules which artists must follow, and which

LOVING-CUPS AND VASE

ROOKWOOD POTTERIES, UNITED STATES

No. 1. Loving-cup Designed by W. P. McDonald. Grapes in Strong Tones of Blues, Greens, and Browns. Rim and Handles of Silver

No. 2. Vase Designed by J. D. Wareham. Conventional Treatment of Mistletoe in Soft Bluish Tones

No. 3. Loving-cup Designed by Miss H. Wilcox. Orange Tones with Mountings of Silver

PHOTOGRAVURE

LOVING-CUPS AND VASE

ROOKWOOD POTTERIES, UNITED STATES

No. 1. Loving-cup Designed by M. P. McDonald. Grapes in Young Tints of

they cannot transgress without danger of committing the most deplorable errors in execution. We should have to prove, by examples and comparisons derived from the best known works, how, in ceramics, beauty of shape being secured, the perfection of the decoration, far from being entirely independent of the material employed, is, on the contrary, closely connected with and subordinate to it. For example, the decoration of a vase, a plate, a tea-pot, should be, first of all, appropriate to the common uses of those articles; and, secondly, its scheme should depend upon the material, whether it be porcelain, faïence, or stoneware. Each of these substances has its special aspect, more or less fine or coarse as the case may be; and a design which is well suited to porcelain may not produce a pleasing effect in faïence. From another point of view, it is essential that the colors should harmonize perfectly with the substance they adorn. Faïence, which is clay that has been subjected to a not very high temperature, then covered with a glaze, the basis of which is tin or lead, and which vitrifies under the action of fire, will take brilliant, strong colors. But porcelain goes through an entirely different process of baking; for it, consequently, a color scheme must be sought which is adapted to that process. Until quite recent years, inasmuch as only a very small number of enamels was known, capable of enduring the high temperature to which porcelain is subjected in the oven, manufacturers confined themselves in the way of decoration to the so-called enamels *de petit feu*, which were laid upon the porcelain after the first baking. By the use of these enamels, which will endure only a comparatively moderate degree of heat, they succeeded in painting genuine pictures on the porcelain—fruit and flowers, with all the half-tones and the most delicate shadings of nature. But the defect of this process consists in the fact that the colors do not penetrate the paste, but remain on the surface. They are not transparent, and resemble a veneer, or a painting in oil executed on porcelain as on metal or glass; they do not blend with the material upon which they are laid, and whose delicate whiteness they conceal. For

several years past, this method of decoration has been frowned upon. Artists have sought and have found enamels capable of enduring the high temperature of porcelain; for this reason they have been named enamels *de grand feu*. The results are so superior to those with which they were formerly content, that real connoisseurs will no longer submit to the decoration of porcelain by enamels *de petit feu*. Since that discovery, the art of ceramics has followed a new direction, and has made constant progress. The most expert chemists have added their efforts to those of the potters in the search for enamels which will furnish the whole scale of colors. The coloring oxides have been put under contribution, one after another. There is a persistent rivalry in the invention of rare and undreamed-of shades. At the Chicago Exposition, in 1893, the French ceramists, Delaherche, Bigot, Chaplet, Lachenal, and Muller, exhibited works decorated in the very midst of the flame, by the so-called *flammé* process, which produces such extraordinary effects, due to the oxide of copper. At the Exposition of 1900, we see those mysterious effects of crystallization produced by other oxides, which have surprised the most expert connoisseurs.

These summary reflections are sufficient, without going into more ample details, to show at how many different points of view we must take our stand in order to appreciate at their real value the products of ceramics, comprising as they do so many diverse objects: the great show vases; the small articles, such as bonbon-dishes, jardinières, bouquet-holders, statuettes, and everything adapted to the adornment of the interior of a house; the table ware, tea or coffee services, etc. But, in order to give greater clearness and conciseness to our review of the works contributed to the Exposition of 1900, we will briefly summarize our impressions, considering in turn the following classes: (1) porcelains; (2) stoneware; (3) faïences and terra cottas.

Porcelain is still the queen of ceramics. Never, at any epoch, has so much ingenuity been displayed in its decoration. The establishment

which has won the greatest triumph, by reason of its exquisite taste and the surprising variety of its designs, is the Royal Factory at Copenhagen (Denmark), whose manager, Herr Krog, is an artist of undeniable superiority. It is impossible to enumerate all the prodigies accomplished under his guidance. Porcelain pieces of the most widely diverse sorts, vases, platters, potiches, decorated with enamels *de grand feu*, in a variety of colors in which blue predominates, present a grace and charm which delight the eye. It is impossible to display more *verve* and spirit than the painters who possess the art of depicting so many picturesque, poetic, or amusing subjects on porcelain plates of a whiteness as of snow. We will mention simply an altogether admirable table-service, of which the vegetable-dishes, soup-tureens, etc., have knobs or handles formed by

bees and dragon-flies of most surprisingly fanciful shapes. Another factory at Copenhagen, managed by Herren Bing and Grondahl, deserves no less enthusiastic praise for its porcelains. It has achieved a brilliant success. While the artists who labor at the Royal Factory at Copenhagen, under the direction of Herr Krog, may, perhaps, be open to reproach for a somewhat monotonous taste for certain flights of birds, and for landscapes, those of Herren Bing and Grondahl display a most noteworthy originality in the direction of carvings in relief. Their vases, their platters, the innumerable fancy articles that come from their hands, possess an attraction which is independent of the qualities of the material, as it were, and which is, none the less, directly connected with it: this attraction is due to the subjects represented, to the animals, the human figures, the flowers, which they have the art of modelling with surprising skill in that porcelain paste, difficult to handle though it be. We must mention, as genuine masterpieces, a beautiful figure symbolizing *Triumphant Civilization*, by A. Locker, the curious vases by Nielson, decorated with two young roosters for handles, and the fascinating bouquet-holders by Mademoiselle Fanny Garde, embellished with flowers in scintillating colors.

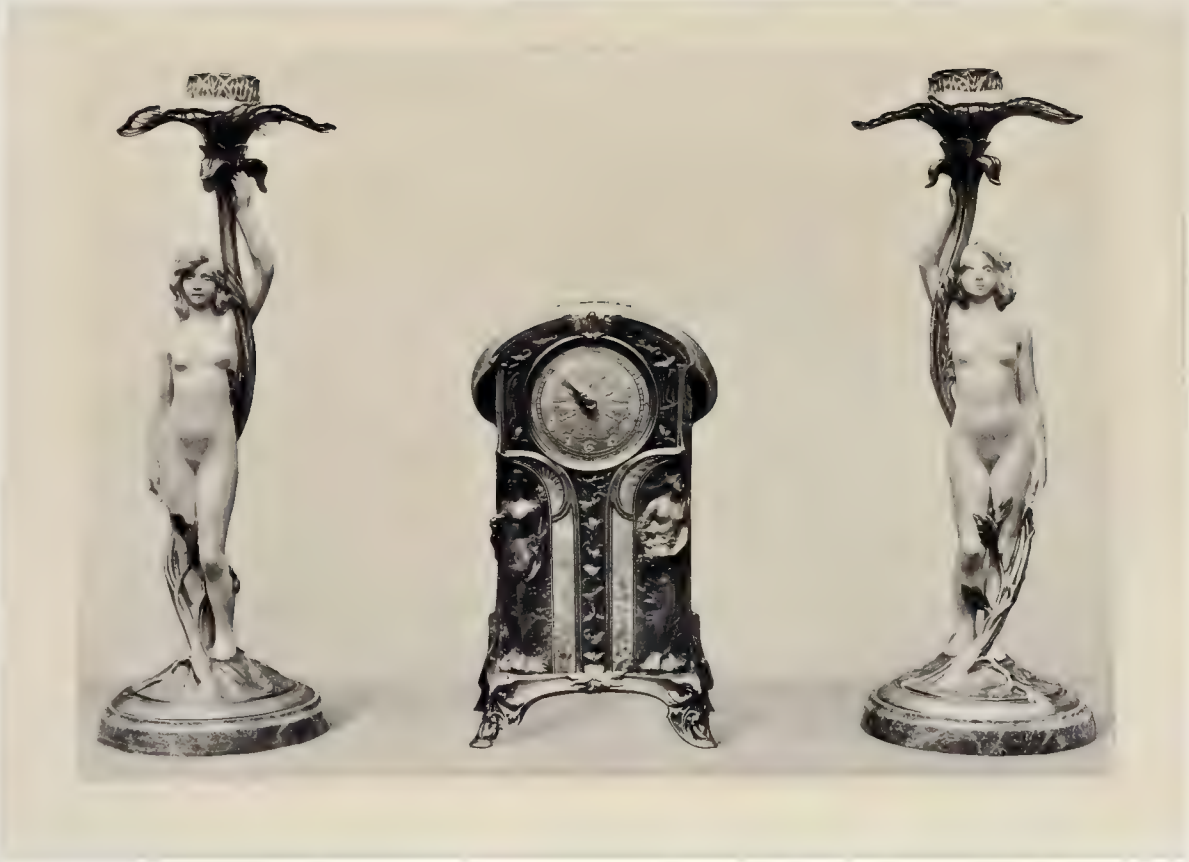
In France, the factory at Sèvres, which has seemed, for several years past, to be sleeping upon its by-gone glorious laurels, has rehabilitated itself in superb fashion at the Exposition of 1900. The most severe critics acknowledge that it has resumed its place at the head of the procession, and has left all its rivals far in the rear. To afford an idea of the importance of the works produced by that establishment, we must point out the different processes of manufacture which have been attempted there, as well as the difficulties which each of those processes presents, and the triumphant success with which the technical problems have been solved. Let us first take up the *biscuit*, that delicate white paste which the sculptors of the XVIIIth Century, like Falconet, preferred to marble, and in which they immortalized themselves by works of supreme beauty.

GARNITURE FOR CHIMNEY-PIECE

M. BOUCHERON, FRANCE

The Candlestick of Iron, Gold, and Onyx. The Clock of Carved Wood, Gold Repoussé Mountings, Chiselled and Enamelled

PHOTOGRAVURE



The present manager at Sèvres has essayed to restore to it its ancient prestige, and has succeeded, obtaining from the most famous modern sculptors models which he has copied with very great skill. We must confine ourselves to a bare mention of the principal ones: A. Boucher's *Repose*, an exquisite figure of a maiden; G. Deloye's *Catherine II;* Léonard's *Dancing-Girls*, arranged on a table in graceful groups, and entrancing the eye by their undulating movements and by the chaste curves of their bodies, enveloped in long robes which fall to their feet and conceal them; the great *épergne*, executed by the illustrious animal painter Frémiet for the President of the Republic; the *Mozart*, by Barrias; the *Maiden with the Lily*, by Delaplanche; the *épergne* called the *Women-Bathers*, by Aubé, etc. All these *biscuits* are veritable artistic marvels, whose inspiration is equalled by their execution. It is not surprising that they have achieved such success that the factory at Sèvres has been compelled to accept orders for several hundred reproductions of certain models, for numerous would-be purchasers.

Among the articles in the various series of porcelains with colored glaze exhibited by the factory of Sèvres, some are interesting solely on scientific or technical grounds; but the great majority by reason of the beauty of their shapes and the charm of their decoration. Touching the former there is little to be said, for their merit is appreciated principally by specialists, and one must be of the craft to understand the full significance, for example, of the discovery of some new coloring oxide, or the value of certain crystallizations obtained with great difficulty upon vases of enormous size, and absolutely flawless from top to bottom. At the Chicago Exposition, in 1893, the Sèvres factory exhibited only *flambés*, that is to say, pieces colored by oxides at the caprice of the fire, as in China and Japan. To-day, it has cut loose from that influence, which limits the resources of ceramic art, and aims to reproduce the decorative themes in a modern spirit, by the handling of color and design, utilizing therein the technical processes which chemistry is constantly

developing. Thus it is that the artists are bidden to cover vases of all shapes and sizes with such ornamentation as their imaginations, guided by their special knowledge of the trade, may suggest to them. Sometimes there are great flowers, which bloom upon the swelling body of the vase, and twine their stalks about the handles and the neck, throwing the brilliant hues of their petals, like multicolored sheaves of fire, on the cream-white background of the porcelain; sometimes there are deftly handled decorations, whose delicate lines disappear, then reappear, and recede with airy grace, to come to life once more in the pearly vapor of a background which has the gray pallor of a dawn, or the golden sparkle of a summer sunset. Ceramics, having reached the stage of magical achievement, is the most fascinating of all arts to the eye of the poet; like music, it produces the enchantment of a dream, and is capable of affording to cultivated minds, to persons of taste, all the vague and delicious sensations afforded by the combinations of outline and color in nature.

It would not be interesting to enumerate here the numerous ceramists who devote themselves especially to porcelain. But it would be unjust to omit to mention the name of the man who has been the initiator of every forward movement in that branch of the art for twenty years past: namely, Chaplet. It was that modest craftsman who opened the path leading to the present progress. He is still in the van, and divers works of his, of the first order, may be seen in the French Section of the Exposition. By his side we find Taxile Doat, like him a passionate lover of the ceramic arts, and one whose vigorous fancy has created objects of marked individuality. The ceramists of Limoges still retain public favor with their wonderful porcelain, of a peculiarly soft whiteness, which is scattered all over the world in the shape of table-services. Porcelain manufacturers abound in that city, where what is supposed to be the purest of kaolin is still found in large quantities; but, although their material is fine, they may justly be

censured for not exerting themselves sufficiently in an artistic direction. Their coffee and tea services resemble too closely familiar styles, and they are not forward enough in applying to artists of proved talent for novel models. We must make an exception, however, in favor of MM. Haviland, whose refined taste is demonstrated in coffee-sets of absolute originality; and in favor of M. Hache, who exhibits a table-service, designed by a sculptor of great talent, M. Camille Lefèvre.

Germany, which is putting forth such noteworthy efforts in the direction of purely industrial progress, produces porcelains for common use, satisfying in the matter of decoration, and remarkable for their cheapness. But, from an artistic standpoint, she has not yet attained originality, but seems to be content with the somewhat antiquated though pretty conceits which the factory of Saxony (Dresden) brought into vogue earlier in the century. Those little porcelain figures

painted *au petit feu*, those pretty trifles in rococo, those plates and platters on which bouquets of pink and blue flowers are represented, or garlands patiently colored with half-tones—all seem too daintily graceful, too irritatingly insipid to our eyes, accustomed as they are to the more vivid tones of the enamels *de grand feu*. The factory of Saxony still clings to the art of the XVIIIth Century, and all its attempts to approach more nearly to modern taste have thus far failed of success. With an evident purpose to keep abreast of the present progress in ceramics in all its many applications, the Royal Factory of Berlin is not much more fortunate. There, as at Sèvres, they make porcelains decorated *au grand feu;* they succeed sometimes in producing curious *flambés*, *coppery reds*, and *crystallizations* not without interest. But they are exceptional pieces. The prevailing tendency at that factory is toward imitation of the Regency style, awkwardly interpreted; toward pieces with uneven edges and too irregular in shape, and colors devoid of sincerity or strength.

In Sweden, there is a very old porcelain factory, founded as long ago as 1726—that of Rostrand; it exhibits a number of works which have aroused the admiration of connoisseurs by the absolutely original character of their decoration. Some are of a plain tone, with slight ornaments in relief, violet, rose-colored, or pale green. Others have a black ground, and are decorated with large flowers of a commanding, vigorous type of beauty: we will mention especially a superb vase decorated with poppies, and another vase, with a deep blue glaze, on which are figures of swans. The same factory exhibits also several table-services, the decoration of which is extremely pretty, consisting sometimes of algæ and sea-horses, sometimes of the flowers of the iris. We must mention also certain vases of a metallic appearance, and a number of different objects picturesquely carved and of a spirited originality of design.

Holland has the lovely porcelains from the factory at Rozenburg, graceful and pleasing, on which birds play amid flower-laden branches. Hungary, where the most refined art is still cultivated with genuine

MIRROR WITH CANDELABRA, AND CONSOLE

Exhibited by the Royal Porcelain Manufactory of Saxony

PHOTOGRAVURE

MIRROR WITH CANDELABRA, AND CONSOLE

passion, possesses some active ceramists, in love with progress, among them M. Eugene de Fisher, who has found the method of producing ornamentation no less novel than ingenious, upon a colored ground, with subjects borrowed directly from the flora.

Japanese ceramics has not achieved at the Exposition of 1900 the same immense triumph with connoisseurs—a triumph born of amazement and delight—which it has won at previous international expositions. Can it be that the artists of Nippon have ceased to be the wonder-working craftsmen whose marvellous masterpieces have exerted for thirty years so considerable an influence upon the art of ceramics in Europe? Assuredly, the potters of that country are still the most skilful in the world, thoroughly versed in the secrets of the trade and endowed with unequalled vigor of execution. But, strangely enough, after initiating the West into the decorative processes which gave to their genius its originality, lo and behold! the Japanese seem now, in their turn, to be undergoing the influence of the western spirit, and to have lost a portion of their powers. One would say that they are amusing themselves by copying European models. They have nothing to gain by ceasing to be themselves. May they hasten, therefore, to return to their traditions, and, as of yore, listen only to their own good taste and their exquisite appreciation of nature!

Faïence, Stoneware, and Terra Cotta

After confining themselves too long to imitations of the old faïences of Bernard Palissy, of Rouen, Nevers, or Strassburg, our ceramists of to-day are beginning to understand that there is something better for them to do, and that it is possible for them to obtain with the humble faïence charming effects unknown to their illustrious predecessors. That material does not, like porcelain or stoneware, require complicated, scientifically conducted experiments in the matter of baking. With it, there is far less cause to apprehend the mysterious risks of the flame. The processes of manufacture are less uncertain, and offer fewer surprises. We must not

think, however, that in order to produce novel effects the makers of faïence have only to place their subjects in the oven and let the fire do its work. Only by constant toil, by laborious experiments and combinations of all sorts, do they succeed in executing works possessing the attraction of novelty. It is necessary, first of all, to prepare the clays, of which there is a great number; thorough acquaintance with them requires genuine scientific knowledge. Each one may treat the clays after his own fashion, mix them, work them, take from them certain chemical elements which nature has placed in them, and add others which adapt them to receive, under certain fixed conditions, the glazes or enamels by which they are to be embellished. This preparation of what is called the *fond de terre* is of great importance, for the enamel dust with which the paste is covered will behave very differently in the oven, according as it contains a greater or less quantity of fusible elements, according as it is *hard* or *soft;* sometimes taking deep, strong, opaque colors, sometimes melting in light, brilliant, transparent tones. A certain glaze which is wonderfully well adapted to some clays may be entirely unsuited to others. A certain enamel which imparts a special shade to a paste will often afford the unpleasant surprise of a color quite different from what was anticipated, if it is applied to another paste, or if the heat of the oven is slightly modified, increased to eleven hundred degrees, or decreased to seven hundred. For instance, yellows often change to black, greens to yellow, pinks to white, etc. Each ceramist is, therefore, as it were, a virtuoso, who has his secrets, his customs, his methods, his tricks of the trade, peculiar to himself, upon whose effects he is able to reckon. He is a veritable creator, who uses well-known formulæ, it is true, but modifies them if he chooses, adds to and subtracts from them, feels his way, and goes astray or succeeds. In a word, he is not a simple mechanic, who always works in the same way, according to a fixed, unchanging rule. He is an artist; he invents for his own use the shifting palette of colors which he happens to need; his work is, in very truth,

the offspring of his imagination and of his individual skill. With respect to faïence, we may even say that the artist's resources are more numerous than with porcelain; for, while the material itself is less valuable, it is, on the other hand, susceptible of an endless variety of combinations, and presents to the seeker after novelty a boundless field for invention.

The artistic faïences of the Rookwood Pottery (United States) exhibited at Paris have aroused the keen interest of connoisseurs, especially by reason of the quality of their glaze, beneath which we see decorations executed with great delicacy, which have the soft sheen of polished agate. This glaze, which is perhaps a little too brilliant, gives to the pieces a pretentious appearance, sometimes carried to excess; for we must not forget that faïence should remain what it naturally is, simple and unaffected, without aspiring to daintiness. But, with this reservation, the Rookwood factory is worthy of all praise for some of its most interesting novelties in enamels; there are some greens of surprising limpidity; others, designated by the name of "tiger's eye," produce the phosphorescent effect of a golden light, and when they cover a landscape inset on the swelling body of a vase with a black ground, one would say that it was bathed in the golden rays of the sun. Unquestionably, the manager of the Rookwood Pottery is a genuine artist.

Each country displays the special characteristics of its genius much more successfully in faïence than in the other branches of ceramics. The faïences of M. A. Kähler (Denmark) have a virile aspect; their coloring is noticeable for its sobriety and warmth, for its rich and forceful handling. The Gustafsberg factory, of Sweden, exhibits, among works of widely varying sorts, certain faïences with a background of blue with splashes of bright colors, decorated with fanciful designs freely borrowed from nature. M. Lerche, of Norway, a sculptor remarkable for the *verve* and caprice of his work, exhibits, beside figures of men and animals executed with extraordinary skill, baskets and platters in which enamels are encrusted upon castings of metal. It should be said that M. Lerche lives

most of the time in Paris, and that none of the secrets of the trade are unknown to him. The Dutch faïences, those of Rozenburg for example, are generally a little sombre, but the decorations are characterized by a rustic simplicity which is not without charm.

What shall we say of the German faïences? In their handling of this material, the ceramists of Dresden, Munich, and Carlsruhe display all their ingenuity and energy, and those artistic qualities which are peculiar to their nation. Whether they are called upon to produce panels to cover a wall, to construct a stove, to invent a mantel ornament,—a vase, or whatever you please,—or to decorate a dinner-service, they infallibly produce decorative ideas perfectly appropriate to the subject in hand. One would say that the hands of German artists, awkward as they are in handling delicate porcelains, which are too fragile, too dainty for their rough fingers, have the dexterity which is peculiarly adapted to the sturdy faïence. A ceramist of Carlsruhe, Herr Max Lauger, exhibits several pieces which are veritable masterpieces of good taste. He has invented new shapes, in no wise inspired by the old styles, which are models of simplicity, of logical construction, and of common-sense in decoration. With the stove, for example, he has abandoned the old traditions of his country, which insisted that those utensils, the purpose of which is to heat rooms, should be burdened with cornices, mouldings, and columns, more or less closely copied from monuments of the Renaissance, so that they resembled little edifices. He has succeeded in being modern, without being odd and eccentric. We will mention one of his stoves, decorated with a frieze of roosters, whose feathers are skilfully arranged so as to form apertures to allow egress to the heat. That is a proper conception of decoration, in accordance with right principles; that is true art!

In France, where stoneware, which has been in high favor of late years, seems to have superseded faïence in some measure, there are several large factories devoted to the working of that material—at

Choisy-le-Roi, Sarreguemines, Digoin, Valenciennes, Montereau, etc. But, except in the matter of wall-panels, interesting by reason of the merit of their execution, they have produced none of those notable works whereby the genius of a people is made manifest. A monumental fountain, by M. Boulenger, erected in the Grande Avenue des Invalides, another fountain, by M. Lœbnitz, in enamelled terra cotta, and extremely graceful in design, a few handsome pieces of pottery by M. Moreau-Nélaton, and some pieces by M. Lachenal, of widely varying types, are practically all that seem deserving of special mention in this category.

On the other hand, the objects of art in stoneware are exceedingly numerous. We have seen above what architecturally adapted, and what uses this ware is readily modern industry a brilliant future in the *grès-cérame*. There seems to be in store for to that subject. This is no occasion to recur however; that France much must be said, has thus far done the is the country which the resources of the most to demonstrate and that it has been material in question, demonstration in most able to make this thanks to its still nuimpressive fashion, merous group of emimerous sculptors. They have entered zealously upon the experiments they have been asked to make, and in the last four or five years have executed a great number of works which have been reproduced in this medium. The house of Emil Muller blazed out the path. That house conceived the idea of reproducing in stoneware the best known statues of the most famous

contemporary sculptors, and it exhibits at the Exposition an altogether noteworthy selection of pieces of the greatest interest, not only by reason of the excellence of their manufacture, but, above all, by reason of the quality of the sculpture and the eminent reputations of the collaborating artists. Thus we have had an opportunity to see vases by Injalbert, panels by Mercié and Coutan, busts by Gérôme and Aubé, animals by Frémiet, groups by Falguière, Delaplanche, etc. A multitude of other ceramists handle the ware like consummate artists. M. Delaherche exhibits vases of great beauty by reason of their simple, carefully-studied shapes, and their gorgeous coloring. M. Bigot, who is a chemist of great distinction, devotes himself untiringly to the search for rare enamels, and no one has better success than he in enveloping a vase in unfamiliar tones, sometimes a little sombre, but startling and impressive. M. Dammouse, an artist of great skill, also produces stoneware of a unique and priceless type. M. Lachenal, whose imagination is inexhaustible, exhibits works of art of all sorts in the same beautiful material. Lastly, Messieurs Taxile Doat, Milet, of Sèvres, Dalpayrat, Janin, Guerineau, and some others, devote themselves with entire success to its manufacture, and strive to distinguish their products by originality, by the quality of their coloring, the red and blue *flambés*, the intensity or softness of tone, the variety of the enamels, and the care displayed in selecting the shapes.

Artistic ceramics, that is to say, the ceramics which does not simply supply a want, like a dinner-service, but which aspires to create works beautiful, attractive, or interesting in themselves; the sort of ceramics which appeals to connoisseurs, to people of taste, has never, at any time, been held in such high honor as to-day. This does not mean that the works produced to-day are always equal to the masterpieces of old times. But among the great number of objects which the ceramist's art brings forth, there are some which are superior to anything that has ever been done before. It is the art which best reflects our individualistic age, with its democratic aspirations, its divergent tastes, its

worship of the past joined to love for the present, its knowledge of history and of the processes used in the trades in bygone days, its predilection for science and for nature. In truth, our ceramists, whether purposely or not, consciously or unconsciously, offer us all these things in their works, impregnated as they are with the modern spirit; it is to chemistry that they owe their palette of colors, more brilliant and diversified than it has ever been; it is to nature that they resort for their decoration, abundant, picturesque, and varied as it has seldom been. For it is to be observed that the XIXth Century, so perturbed and skeptical by turns, and so enthusiastic, during which men's minds have been drawn in so many opposite directions, as it draws to its close, in the end, turns to nature as the great consoler.

Decadence of the Old Styles

Its Causes

In the foregoing chapters, we have passed in review the principal modern industries which seek to act as auxiliaries of the arts, with the view of imparting a touch of beauty to the ordinary objects of everyday life. The Universal Exposition of 1900 demonstrates that these different industries are to-day almost the same as at some former time: either in the ancient civilizations, at Athens or at Rome; or at some period nearer our own—in the Middle Ages, during the Renaissance, or under the French monarchy of the XVIIth and XVIIIth Centuries. Now, as of old, the universal aim is, with the assistance of artists, to embellish with the charms of sumptuous decoration the objects which serve for the adornment of the dwelling and the costume. Doubtless, it will be the same so long as the world lasts, for there is in both man and woman an inborn longing to embellish the home where they pass their lives, and the garments with which they clothe themselves. This longing corresponds to the twofold need of gratifying the imagination and of displaying one's

wealth. That is why it is that the more powerful and wealthy a nation becomes, and the more successful it is in acquiring intellectual culture, or in developing its imaginative faculties, the more refinement and good taste it displays in its various industries.

It is important, however, always to bear in mind that, in the onward march of civilization, progress in art does not keep in step with progress in the sciences, in mechanics, in philosophy, and in other branches of human knowledge. The art of furniture decoration was never more flourishing nor more magnificent than during the Renaissance, in the XVth and XVIth Centuries, or at the court of France during the reigns of Louis XIV, Louis XV, and Louis XVI. And yet, it is an incontestable fact that since then the world has added considerably to its store of knowledge. At the present moment, is not the most ignorant workman in Europe or the United States a hundred times better informed, upon a great number of subjects, than the craftsmen of oriental countries,—Indians or Japanese,—who, for centuries past, have produced the most perfect examples of beautiful ceramics, or of jewels of daintiest design? It is clear, therefore, that, while a nation may be exceedingly artistic, it does not necessarily, on that account, stand in the front rank in other respects. To be sure, true artistic sentiment is a striking indication of superiority in a race; but it would seem to be a natural gift, which develops more or less successfully, according to the influence of the surroundings, and by virtue of climatic conditions, like certain plants which thrive and bloom in the sunlight or in the warm atmosphere of a greenhouse, but which, if transplanted, wither and die. By dint of determination and study, one is almost certain of becoming a man of learning; but something more is necessary in order to become an artist. To be an artist, is to be peculiarly sensitive to the beautiful and the grand in nature. To be an artist, is to live not only the actual everyday life of all mankind, but, in addition thereto, another imaginative life, which is reserved for art alone. To be an artist, is to possess the faculty of grasping the mysterious

CARVED AND PAINTED CHAIRS

EXHIBITED BY THE PHILANTHROPICAL ASSOCIATION
OF CHRISTIANIA, NORWAY

PHOTOGRAVURE

CARVED AND PAINTED CHAIRS

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relations of things,—relations invisible to other eyes,—and to vivify inert matter with the ardent breath of thought. To be an artist, is to create, by combinations of forms or colors, of lines or sounds, a whole world of sublime or pleasing sentiments by which multitudes are stirred, and which disclose to them sources of enjoyment hitherto unknown! To be an artist, is to be able to express, and to arouse in another, by the design of a piece of furniture, by the curve of a profile, by the graceful outlines of a vase, by the harmonious coloring of a fabric, by the pleasing shape of some common utensil, an exquisite, subtle sensation, which raises the mind aloft to the heights where Beauty soars. Ah! too happy is the artist who is able to stamp a substance with the mark of his individuality, his epoch, and his race, and who, when he is snatched away by death, leaves behind him a work impregnated with the ever-living breath of genius! Such a one may well be proud, for the race from which he springs retains through the ages the glory of being immortalized by him. What remains of the ancient civilizations, and of all the renowned empires, long since crumbled into dust, which have succeeded one another since the world began? Merely a few vestiges buried in the soil, a few ruined monuments, and shapeless fragments of ordinary household objects, which the researches of learned explorers rescue from the dust. But this débris suffices to disclose to us the secrets of dead and gone civilizations, and to enlighten us touching the intellectual qualities of peoples long since vanished, of whom naught remains save these mutilated bits of testimony. The smallest clay vase, modelled two thousand years ago by a modest Athenian potter, which we guard to-day, as a priceless treasure, in some museum, enlightens us more completely than any other demonstration concerning the religion of the Beautiful and the splendors of the everlasting Verities. For the craftsman who, so many centuries ago, fashioned that fragile object, so pure in outline, so perfect in design, and so exquisitely proportioned, possessed the faculty of impregnating his work with the genius of his race—the most artistic race that ever

existed. So that the very soul of that ever-to-be-admired Greek people, in all its charm, seems incarnate in the marvellous grace of a water-jug, a golden jewel, or a bronze ornament carved by some Corinthian sculptor.

Modern nations do not display in the manufacture of the useful articles of everyday life so deep an interest in beauty of form. In vain do they strive to attain it. In vain do they multiply schools where the youthful apprentices in all branches of industry are taught the principles which held sway in the arts in past ages. It seems, to-day, and especially since the sciences have been progressing so rapidly, that mankind has set before itself a new ideal—an ideal more favorable to the material gratification of the multitude than to the enjoyment of the refined few. Even among those nations which, two or three hundred years ago, displayed the most cultivated taste and the most consummate skill in all those industries which were established to heighten the magnificence of a royal court or a luxury-loving aristocracy, we may observe the abandonment, in a greater or less degree, of the traditions of refinement and perfection which had raised the sumptuary arts to their apogee. Neither in Italy, nor in Spain, nor even in France, does the art of furniture decoration shine with the same lustre as of old.

This degeneration of taste, this species of decadence which the decorative arts have undergone in Europe, mainly during the last hundred years, is a noteworthy phenomenon, which has given rise to a vast amount of comment on the part of the most eminent writers, but of which no one, in our judgment, has as yet pointed out, in complete and convincing fashion, the leading causes. These causes are manifold. For our part, we distinguish two categories, which are altogether distinct, and are due to considerations entirely foreign to each other, and which we will designate thus:—(1) Political Causes; (2) Technological Causes. Let us explain our meaning briefly.

The decorative arts attained their maximum of magnificence in the days when society was divided into castes. The wealthy class, the nobles,

the monarchs, and their courtiers, always developed the ostentatious splendor which was, as it were, the outward and visible symbol of their power. They encouraged the arts which contributed to their magnificence, to the gorgeousness of their palaces and their garments. Now, these arts have seldom flourished except under the influence of deeply-rooted traditions which were handed down in the workshops of craftsmen

and transmitted from one generation to another. They require, if we may so express it, an impulsion from above, and a guiding hand to obey—a hand which ensures a character of unity amid the diversity of works produced, and which holds in check the artist's personal fancy, regulates his exuberance, and enforces discipline upon his efforts. It is by virtue of this unity in the matter of inspiration, and of this homogeneity

in production, that what are called *styles* have been created at different times. For example, it is unquestionably true that it was due to the fact that the superintendence of the arts in France, during the reign of Louis XIV, was entrusted to the strong hands of Colbert, who placed at their head the great painter Lebrun, and who founded the government factories, like the Gobelins,—it was due to that fact that in this country the decorative arts attained, and maintained for two centuries, a marvellous degree of perfection by which the whole world is dazzled to this day.

But, since the French Revolution, and throughout almost the whole of the XIXth Century, the decorative arts have been left to their own devices, so to speak, without any impulsion in any direction on the part of the various governments. Like vessels without a pilot, which are tossed about at the pleasure of the winds and waves, now in this direction, now in that, they have followed the whims of fashion, no longer having the bright beacon-light of art to guide them.

What has been the result? That the artist-decorators, deprived of that enlightened guidance which they used to receive, on the one hand, from the great nobles and courtiers, accustomed to the nice refinements of taste, and, on the other hand, from men of genius, like the illustrious painters who exerted their influence despotically over all the productions of the makers of artistic furniture,—the decorators, according to our best judgment, have sacrificed art to business, and have bent beneath the yoke of manufacturers who either are ignorant or care nothing for æsthetic results. It has taken nearly a hundred years of effort to re-awaken in the multitude, and among artists themselves, the sentiment of taste and the decorative sense which had become obliterated or entirely extinct. We may say that, during the fifty years from 1810 to 1860, all Europe had ceased to realize the importance and the charm of what we to-day call "decorative art." Nobody was interested in it. The magnificent pieces of furniture in the style of Louis XIV and Louis XV, executed with such artistic perfection, were relegated to cellar or garret,

or perhaps destroyed. People spoke contemptuously of the arts of decoration, which were called the "minor arts," to indicate the slight esteem in which they were held. In the schools of design, the principles of decoration were no longer taught. In a word, throughout almost the whole of the XIXth Century, the art of furniture decoration, while it did not absolutely cease to be cultivated, was left to the hands of craftsmen of secondary rank, who had neither the education nor the refinement, neither the traditions nor the ideals, of their predecessors. Even in countries like France, it was carried on with a bare remnant of manual dexterity, which was inherited to a slight degree in the workshops. But invention was lacking, the forms of the objects produced were devoid of grace, the details of the decoration were marred by coarseness of execution and by vulgarity of design. The most lamentable feature was that nobody protested against this decadence; indeed, no one seemed to notice it!

Gradually, however, beginning in the reign of Napoleon III, say, about 1860, there was a revolution in men's minds. Under the influence of wealthy collectors, who set about gathering specimens of ancient art, a select portion of the public developed a fervid admiration for *bibelots*, and it became the fashion to collect the vestiges of the arts of bygone days: tapestries, old chests, chiselled bronzes, embroidered fabrics, enamels, iron ornaments, etc. This passion of collecting, for decorative purposes, objects of art found among the stores of dealers in bric-a-brac, resulted first of all in the appearance of a measureless quantity of copies or imitations of old-fashioned pieces. There was a frenzied rush to imitate the furniture of the Middle Ages, of the Renaissance, of the XVIIth and XVIIIth Centuries. Thus, all the different styles were successively recalled from oblivion and restored to favor. These copies, executed with little delicacy at first, gradually became better and better, as the fingers of the workmen became more skilful at their task. In due time, they attained remarkable perfection. Thus it was that, at the Paris Expositions of 1878

and 1889, one could see furniture decorated with bronze ornaments, gilded and carved, which reproduced so exactly the masterpieces of Boulle, Caffiéri, Cressent, and the most famous cabinet-makers of the age of Louis XV and Louis XVI, that the most expert connoisseurs might well have deemed them to be authentic and worthy examples of the flourishing days of the art.

That denoted genuine progress, most assuredly. But was that the object which they ought really to have had in view—simply to reproduce the masterpieces of the past? Had not such countries as France, Italy, and Spain—lands always fruitful, from the standpoint of art—something better and higher to do than to revive their past, without an effort to rejuvenate their styles by accommodating them to the conditions of modern life? Was it not the duty of the artists of the day, following the example of their predecessors, to strive to create, in their turn, a style adapted to the necessities of their epoch, inspired by our ideas, by our mode of life, by the new methods which modern machinery and industry place at our service every day?

Such was the problem presented. It made itself felt with a singular distinctness, especially after the Exposition of 1889, in certain of the older nations of Europe, which looked at it from different standpoints. Italy and Spain were indifferent with respect to the question, and, content with their past glory, did not even think of making any change in their artistic methods; their manufacturers of articles of luxury continued on the downward path to which they were inevitably impelled by their regard for the ancient styles to the exclusion of all others. But England, Belgium, Germany, and France, yielding to an irresistible current, began to subject their decorative arts to the process of evolution which attracts so much attention at the Exposition of 1900, and the significant symptoms of which we have noted in earlier chapters. In a moment, we will consider what these nations have finally to win or lose in these efforts to create a new art, which they seem to have undertaken during

the last few years, as if at the word of command. But that to which we desire to call attention first of all, at this point, is their incoherence, their lack of homogeneity, the excess of individuality which is noticeable in them; in a word, the absence of that powerful quality, *unity*, which was always the leading characteristic of the styles developed in the great epochs. Now, we have seen above how it is possible to obtain this *unity*, which, in art, is indispensable for the reproduction of the features of a civilization, of a race, of an epoch; which makes it possible, for example, to recognize the salient features of Greek art, which are purity and nobility; of Roman art, which represent strength; of French art, which express refinement, grace, and intelligence, etc., etc. We may therefore conclude that the decorative arts in modern civilization, being destined, as a result of the modern social organization, and by virtue of the multiplicity of inspirations which they undergo, more and more to reflect the needs and aspirations of a society in which the aristocratic element is replaced by democratic elements, will lack henceforth the conditions which in former times favored their brilliant development. It is to be feared that this cause of decadence, far from becoming less potent, will constantly increase in force.

The other cause of decadence, which we have denominated the *technological cause*, is more difficult to define; but it is none the less real and grave. It concerns the development of manufacturing. This is an evil of which it is impossible to complain, since it is one of the consequences of the general progress of mankind. In truth, we observe that, in all the countries where the decorative arts formerly flourished, they did not attain perfection in a few years; but as the result of long-continued efforts, and by the regular, incessant repetition, sometimes through whole centuries, of the same decorative schemes, executed according to tradition, in the workshop, without any change either in the process or in the tools used. It is by working with the same materials, of which he learns, little by little, all the resources, that the workman, after feeling his

way for a long, long while, attains the maximum of perfection. It is by drawing always the same forms, which he constantly corrects, purifies, and improves, that the artist attains supreme beauty. The Greeks, with all their ingenuity and all their exquisite taste, required five centuries of constant effort to produce the Corinthian capital in its most finished type. The French goldsmiths devoted themselves for more than four hundred years to their art, following the excellent traditions handed down in the Parisian workshops, before they were able to execute those admirable masterpieces of the VIIIth Century which bear witness so impressively to their incomparable skill.

Such statements seem discouraging, we know, to some contemporary minds, in haste to reach a practical result, who refuse to believe that such long-continued and painful effort is necessary for the attainment of an artistically perfect ideal. They will seem, doubtless, somewhat paradoxical, especially in the United States, where the people like to finish their task promptly, and to reap at once the crops they have sowed. The Americans have made such great progress in less than a century, they have acquired such confidence in their strength and activity, that as a general rule they are loath to admit the idea that, in the field of art and good taste, the goal often eludes a very long time, and sometimes forever, the most determined wills. But art is a tender plant which extends its roots very slowly in the soil in which it grows. It reminds one of those Japanese trees whose fruit takes so many years to ripen that it is never plucked by the man who saw it in the shape of blossoms.

However that may be, it seems clear that the working conditions which were formerly so favorable to the generous development of the decorative arts have completely changed to-day. Formerly, artists executed their works with their own hands, in their workshops, using materials which were almost always homogeneous, simple processes, and tools with which they were familiar and which they handled with marvellous skill, because they had long been accustomed to them. They

FRÉDÉRIC THE GREAT

Statuett. in Bronze and Precious Metals. Designed by Jean-Léon Gérôme

PHOTOGRAVURE

did not seek originality in the constant and abrupt changes in shape and decoration which are so popular in our day as one of the most attractive manifestations of the prevailing fashion. On the contrary, they applied themselves to the task of following faithfully the principles of their ancestors, passing their entire lives in designing decorative schemes, which they never varied, which they brought nearer and nearer to perfection, and their exclusive devotion to which resulted in experiments repeated a hundred, aye, a thousand times, with only the slightest modifications. They went forward, slowly but surely, with no gymnastics, with no danger of mistake, to the most perfect manifestations of refined taste.

To-day, the progress in manufacturing and the deplorable habits acquired by the public have changed all that. There is not so much thought of working *well*, as of working *quickly* and *much*. Machines have taken the place of the hand of man. The tools used in manufacturing change so rapidly that the artisan has barely time to become accustomed to one before he must leave it for another. Add to this that the incessant new discoveries of chemistry and mechanics lead constantly to the creation of new materials and new substances which can be advantageously employed in the decorative arts. One day, it is iron, the use of which in architecture has caused a complete revolution in the old æsthetic rules. Another day, it is stained glass, or ceramics, or *carton-pâte*, or cement *armé*, and the innumerable other industrial inventions which disturb the artist, destroy the equilibrium of his compositions, and derange the harmony of the proportions to which he is accustomed and which he understands. The new materials placed at the service of architects and decorators by the industrial development of to-day are very often useful inventions; but one must learn how to use them, in order to use them to advantage from an artistic standpoint; and the lesson is long to learn. Let us consider what is taking place with respect to iron. It is more than forty years since it first began to be employed in architecture, and we are hardly beginning to suspect the vastly important

part which that useful auxiliary may eventually play, from the artistic standpoint. Ordinarily, modern decorators make an illogical use of the new materials with which inventors provide them; for they have a natural, readily explicable tendency to use them as they would use the old-fashioned materials. Every day, we see examples of such anomalies. Now, every material should be treated in a distinctive manner, according to a method appropriate to its specific qualities. The same scheme of decorative sculpture will produce a very different effect according as it is carried out in wood, stone, ceramics, marble, iron, or bronze. It is for the artist to take these differences into his reckoning, and to execute his work accordingly.

We might go much further with such considerations as these, and prove by other arguments wherein the progress of science seems, momentarily at least, to embarrass the progress of the decorative arts much more than it assists it. But we have said enough to explain how it happens that those arts are less flourishing in Europe to-day than in former times. Those of our readers who are familiar with the study of these questions, and who are acquainted with history, know how difficult of solution these problems are, and they will add their individual reflections to those which lack of space compels us simply to summarize here.

We must hasten now to conclude by inquiring in what way, amid the difficulties which encompass them, the decorative arts may be expected to proceed with their evolution in the direction imposed by the necessities of modern life. It will have been seen, in the chapters which precede, that we are especially inclined in favor of those works which are characterized by a striving for novelty, which indicate an effort to be original, rather than to those which have no other recommendation than that of being perfect imitations of the old styles. The reason is, that such efforts to create new forms seem to us no less interesting than legitimate. Learned collectors, whose refined taste will accept nothing but the masterpieces of a former time, may condemn, if they will, the tendency

of these efforts to create a new art, and to rejuvenate the ancient styles. They may consider execrable the experiments in that direction which are exhibited at the Universal Exposition of 1900. But, at all events, the reality of the effort is undeniable.

Let us each, therefore, now reconsider these productions as a whole, and try to determine, if it can be done, the general meaning of the evolutionary movement which they denote.

Characteristics of the Modern Style

The Universal Exposition of 1900 demonstrates that a modern style is in process of formation. The majority of the great nations of Europe, —England, Germany, France, Austria,—as well as the United States of America, struggling to free themselves from the chains of imitation pure and simple, are striving to invent new decorative ideas, novel designs, for the embellishment of our houses and our garments.

Is this equivalent to saying that a modern style exists, that it has been created, that it can henceforth be recognized by certain marks, as we recognize and identify the old styles? Clearly not. And, in the first place, it is necessary to reach a definite understanding as to the meaning of the word "style." If we call by that name the general resemblance which we note in different articles made at a certain period, each period would have a style of its own, for each is distinguished by the special aspect common to all the articles produced in a certain country at or about a certain time. For instance, the furniture made in France during the reign of Louis-Philippe is readily recognizable: it is all horrible. But can we say that there is such a thing as a Louis-Philippe style? That would be to extend the significance of the word beyond reason. Otherwise, we might properly accord the honors of that designation to all the whimsies of fashion, to all the eccentricities which fashionable dressmakers are pleased to devise in each succeeding season, in the matter of woman's dress. Shall we say "the style of a gown, the style of a

hat"? Logically, the essential prerequisites of style are *artistic quality* and *beauty*.

Granted so much, are there any general characteristics, to which we may now point, in the efforts to produce a new style which are perceptible at the Exposition of 1900? In all frankness, we may say that in our opinion there are several. Some are to be utterly condemned, others are excellent, if they are considered without prejudice and in an impartial spirit. It is undoubtedly true that men of practised taste, who cannot examine the products of contemporaneous art without thinking regretfully of the chefs-d'œuvre of the ancient masters, find it difficult to approve the bold experiments, of varying degrees of merit, of young decorators who seem to aim, above all else, at demonstrating their originality, frequently at the expense of good sense and good taste alike. But it would be unfair not to take account of the difficulties which modern artists have to deal with in attempting to create, at the outset, works capable of sustaining a comparison with those of the most brilliant periods of art. It is always easy to criticise and make sport of efforts to modify what one is accustomed to see or to admire. Not without a sturdy resistance did the style of the Renaissance submit to be supplanted by those which followed it. Much time and much cautious experimenting are necessary before one can succeed in establishing the formula of a new form of decoration, exactly adapted to constantly changing customs, and to materials forever multiplied by fresh scientific discoveries, while the methods of making use of them are modified *ad infinitum*. Let us, therefore, receive with indulgence the essays of artists who, in obedience to the demands of their epoch, seek to invent instead of imitating, and let us not set ourselves up as implacable judges of their works. Let us not crush them with our sarcasms, but let us reflect that they are, after all, doing work that is useful even if it be not perfect, since they are blazing out paths which those who come after them will follow, until the task they have begun is completed.

MARIE-ANTOINETTE AND HER CHILDREN

Gobelins Tapestry, after Madame Vigée-LeBrun

PHOTOGRAVURE

But while we assert that, in principle, the movement which tends to modify familiar styles is in absolute conformity with the laws of progress and of life, even though its results seem, for the moment, to be unimportant (for, in art, when we remain stationary, decadence is near at hand), it seems to us, on the other hand, impossible to avoid being impressed by the glaring faults to which most modern decorators are addicted. These faults are due, generally speaking, to inadequate artistic education, and to the anarchy, if we may so term it, which reigns to-day in men's minds, on this subject. Let us explain our meaning in a few words.

The artists to whom public attention has been more especially directed, during the last few years, because of their endeavors to introduce a new *style*, have displayed, as a general rule, the qualities of imaginative, ingenious, eccentric draftsmen, but not the sturdy, healthy, simple, and ingenuous qualities which alone can justly be called characteristic of a style. In France, in Belgium, in Germany, there is a bounteous production of amusing knick-knacks, ornamental trifles of studied grace, jewels, ceramics, goldsmithery, which, in respect to perfectness of execution, may be said to rival certain masterpieces of the olden time. Such men as Emile Gallé, whose glass-work is famous throughout the world, or as Lalique,—the jeweller who wins the most notable triumph at the present Exposition,—are undeniably artists of genius. But almost all of the works to which we refer, evolved from the caprices of the imagination, simply testify to the talent of individuals, and do not bear the impress of a collective theory of art emanating spontaneously, unconsciously, so to speak, from the general sentiment of the artists. Each artist seeks to outdo his competitors in respect to originality of design and singularity of decorative scheme. They vie with one another in the attempt to evoke a sensation of wonder by their method of constructing articles of everyday use, a table, a bed, a chair. They strive with all their might to make for themselves a place apart, by virtue of bold and novel

conceptions. Herein they go far astray. They grossly deceive themselves. In most cases, they succeed in producing nothing more than complicated outlines, ill-adapted to the reasonable use of the object; which consequently are not, cannot be beautiful.

The Exposition of 1900 clearly demonstrates this capital error of those decorators who are striving vigorously to create a style. They sacrifice the most essential features—that is to say, construction and form—to anomalous shapes and pleasing accessories. They lack a sufficient acquaintance with architecture. Too often they forget that the first essential of a piece of furniture is utility. What does a chair amount to in which one cannot sit comfortably? or a table whose legs are so strangely twisted and so sumptuously carved that one cannot go near them without danger of tearing one's clothes? We have seen furniture of that description, principally among the Germans. There were tables with so many feet that one was perplexed where to put his own, to avoid tipping them over. There were arm-chairs provided with arms so short and so absurdly far apart, that one wondered where a person so imprudent as to sit in one of them would rest his elbows. Book-cases in which no books could be placed, desks on which it would be impossible to lay a sheet of paper, fire-dogs which prevented the feet from approaching the fire, door-knobs which prevented the hand from opening the door, wash-stands at which it would have been a hopeless undertaking to make one's toilet,—such are the results produced by decorators who are too desirous to parade their inventive genius at the expense of logic and simplicity, and who pay too little heed to the *functions* of the objects which they decorate so inappropriately. A secretary should be adapted for writing purposes, and a kettle, for making soup. When an example of decorative art cannot be utilized in life, it is useless to claim that it embellishes life.

One of the industries which have profited most by the effort, which we are describing, to create a modern style, is that of the goldsmith.

With respect to table articles, silver services, forks and spoons, épergnes, vases of all shapes, tea-pots and coffee-pots, it is certainly true that the progress made during the last ten years has been considerable, alike in Europe and in the United States. The explanation is, that in the production of objects of this description artists are not confronted by the same difficulties which obtain in the matter of furniture. One need not be an architect in order to devise a graceful shape for a goblet, a soup-tureen, or a sweetmeat-dish. A clever sculptor can readily impart to a utensil whose general outline always remains about the same the charm of a decoration which can be varied without limit. Now, within a few years, goldsmiths have more and more generally adopted the excellent habit of seeking the invaluable collaboration of eminent sculptors. Particularly in France, where the phalanx of sculptors is as numerous as it is brilliant, have they contributed in imparting to the goldsmith's art an unexampled splendor. Never, at any period, has French goldsmithery been more remarkable than it is to-day. In exact reproductions of the masterpieces of the XVIIIth Century, which still remain in favor, as well as in the creation of new models, embellished by the spirit and energy of the sculptors with fascinating decorations, it challenges all comparison. If we desired to point out the characteristics of the modern style which may be detected in this industry, we should call attention, first of all, to the very successful employment of plant decoration. Instead of continuing to draw from the same old sources, of the XVIIth and XVIIIth Centuries, a style of floral decoration which had become tasteless and insipid, the goldsmiths seek their inspiration from the plants with which our forests and gardens provide them, and which they interpret with an unerring taste that becomes more and more refined from day to day. This return to the direct study of nature, this tendency to seek the recrudescence of the old styles in designs of plants, led the goldsmiths, at the outset, some five or six years ago, into a deplorable error, from the effects of which, however, they speedily recovered. They asked too much of the plants.

They borrowed from them not only their general scheme of decoration, but also rules of form. Thus it was that we saw a tea-pot affecting the shape of an artichoke; a salt-cellar, that of the calyx of a rose; a candlestick might bear the aspect of a tulip on its stalk, etc. This error was of brief duration. They very soon reverted to more worthy conceptions. The shape of a vessel intended to contain a liquid—milk, coffee, or tea—should never resemble the soft contexture of a plant. It should always be an architectural entity, homogeneous and simple: it is the envelope on whose outer surface the artist's fancy may wander at will, but which must be treated with respect, and left so that the eye may read its destination beneath its floral embellishments.

We will not particularize here the beautiful works of the French goldsmiths, so universally admired at the Exposition of 1900, in which a genuinely modern idea of decoration, based upon vegetable life, is clearly apparent. Some of the most famous Parisian goldsmiths, as MM. Cardeilhac, Christofle, Debain, Aucoc, Falize, Boin, Boucheron, etc., have demonstrated that the art which they practise, or of which they are the skilful interpreters, has been rejuvenated, as it were, by the introduction of a style of decoration all quivering with the life of plants. Flowers, buds, vegetables, insects, fishes, the invertebrate animals of the submarine world, star-fish and hippocampi, supply them with most picturesque decorative *motifs*. The sculptors who work for the Parisian goldsmiths, such men as MM. Francis Peureux, Joindy, Lelièvre, Arnoux, Bonat, Rozet, and many others, have entered into the movement. With no less moderation than good taste, they have replenished the old, worn-out, too familiar répertoire, and have succeeded in renewing the former charm of fine pieces of silver plate. Doubtless, there is reason to fear that the thing may be overdone, if they should go too far in this direction. One must not, on the pretext of varying the decoration of table ware, reproduce upon tea-pots, punch-bowls, or cream-jugs, specimens of all the products of nature. While some are beautiful, others are hideous.

FURNITURE IN THE ROMAN STYLE: VESTIBULE OF GERMAN SECTION

PALAIS DES ARTS DÉCORATIFS

PHOTOGRAVURE

The essential thing is to make a judicious selection, and to adapt the decoration to the object with judgment, good taste, and sobriety.

If it be true that the goldsmith's industry is clearly marked by such characteristics as may fairly be said to constitute a modern style, it is not simply because the greatest contemporary sculptors help to provide them with models, or because decorators have discovered in flowers and plants sources of inspiration hitherto unused. We must add to these important factors still another consideration. Of late years, the art of medallion-making, which is progressing very rapidly, has passed beyond the limits of its somewhat restricted province, and has extended its application to all sorts of objects. The most eminent medalists in France, MM. Roty, Bottée, Vernon, etc., have not hesitated to model for the goldsmiths subjects which, being executed with marvellous delicacy by the reducing machine, stamped and chiselled, impart to silver table ware the vibrant life of figures treated with the utmost grace. Thus, for example, M. Roty has modelled plates and forks for the firm of Christofle; M. Vernon has achieved a great triumph at the Exposition with a simple thimble decorated with charming little figures; M. Bottée has produced a cigar-case, the decoration of which is most exquisitely conceived. The collaboration of such artists as these with the goldsmiths has produced some remarkable results.

In those countries where the sculptors are not so numerous or so extraordinarily skilful as in France, the progress of the goldsmith's art has been less marked. In England, it is stationary; in Austria, the public taste still favors the pleasing, but somewhat heavily executed, reproductions of the models of the XVIIIth Century; in Italy, there is no attempt to do more than copy the antique works preserved in the museums of Naples, Florence, or Rome. Germany is exerting herself to enter upon a new path, and the goldsmiths of Berlin, Cologne, Carlsruhe, and Pforzheim are warmly encouraged by the government and by public patronage to replace their old models by new ones. At the Exposition of 1900, they exhibit a

number of pieces executed with the utmost skill, under the direction of such artists as Hermann Goetz, superintendent of the School of Decorative Art at Carlsruhe, Professor Rudolph Meyer, and Miller. Their inexpensive pewter-ware also attracts much attention. The Danish goldsmith Michelsen exhibits a collection of vases and jars in silver, decorated, with infinite good taste and originality, with plants, flowers, and fruit. There are some exceedingly interesting pieces from Belgium. As for Japan,—that country continues to furnish proofs of a truly fabulous skill in the art of handling the precious metals, as well in the matter of encrustation as in that of enamelling. But their achievements in this direction are mere tricks of the trade; the style does not change.

The work of the goldsmiths of the United States comes next in interest to that of the French and German artists. But in the United States, as we have already observed, the artistic industries cannot be criticised from the same standpoint as those of the older European countries. They follow a different course, whose direction depends upon the widely different social conditions which obtain in that country, and upon the manner in which the American public is educated in the matter of taste. Can we say that there is a style in process of formation in the United States? Assuredly yes, although the indications are as yet uncertain and undeveloped, and although we can hardly expect to find homogeneity or unity in the products of a nation composed of States which present such striking contrasts in respect to climate, the necessities of life, and the mental characteristics of the inhabitants. In cultivated cities, like New York, where the influence of European art makes itself felt, the taste of the wealthy classes seems to affect, heedlessly and with little method, all the different styles of earlier days. The manufacturers borrow from all the past and gone civilizations—from antiquity, from Greece, from Rome, from Italy, from the France of the XVIIth and XVIIIth Centuries—the elements of their decorative schemes, producing, to suit their own fantasy, an audacious mixture of styles, paying little

heed to the laws of moderation and harmony, which are the foundation of all true æsthetics. Their work bears some analogy to that of the *mixers*, of the American *bars*, who compound strange *cocktails* by a cunning combination of liquors of all sorts, together with fruit, herbs, and ice. This species of chemical process, as applied to art, results in works which lack coherence. Thus much we can say of present conditions. As to the future, who can predict what the result may be?

We conclude, then, that American goldsmithery has no characteristic style at the present time. Its forms and its decorations it borrows helter-skelter, from all styles and from all countries, from the dead and the living, with no indication of any special predilection for one over another. It copies a Persian ewer, a Grecian vase with its harmonious outlines, a *rocaille* jardinière, or a graceful Louis XVI goblet, with the same earnestness which it brings to the reproduction of an Empire table-service, ugly and ungraceful in design, a Japanese tea-pot, or a kettle of grotesque and uncivilized aspect. The manufacturers seem to work upon no preconceived plan. Some are, to all appearance, guided solely by the wish to display their aptitude in all varieties of production. They are not conscious of the difference between the good and the bad, between a daintily conceived piece and one that is hideous. The celebrated goldsmith Tiffany exhibits at the Exposition, side by side with some pieces that are altogether charming and truly remarkable in conception, a certain solid gold vase of which the decoration is absolutely faulty and out of proportion; some parts are out of scale, the arrangement of the figures is complicated and confused—incomprehensible defects on the part of an artist capable, as he unquestionably is, of producing pieces of noteworthy refinement of taste. So, too, in the exhibit of the Gorham Company, one finds the same curious mixture of perfect pieces and others which are truly execrable: as, for example, a solid silver toilet-set, in which the defects of construction are apparent to every eye. But the most salient feature of the product of these two important concerns,

that which gives to their wares a touch of individuality which we find nowhere else, an indefinable *American aspect*, is an impression of abundance and of power, of variety and of audacity,—the prodigality, not to say the recklessness, of the inventive faculty,—in a word, the more and more noticeable endeavor to combine perfection of execution with richness of material.

We are attempting here to point out the industries in which the influence of the efforts to create a new style has manifested itself most clearly. We have seen the result of these efforts in respect to furniture and goldsmithery. In a general way, we may say that that result is not beyond praise, when we consider the shape of the objects produced and their architectural construction, but that it is valuable in all those industries which derive their principal decorative effect from combinations of color. Although unsuccessful in modifying the general aspect of our furniture, in inventing curves and outlines more graceful and pleasing than those of an earlier day, our contemporaneous artists display, on the other hand, incomparable ingenuity in arranging color schemes and harmonious combinations. That is the reason that the modern style manifests itself more distinctly, and with better results, in the production of glassware, enamels, wall-papers, fabrics, bindings, etc.

The manufacture of artistic glassware has been completely revolutionized of late years. The glass manufacturers of to-day produce objects such as were never made in ancient times, nor in Venice during the Renaissance. I do not refer simply to glass for the table—tumblers, carafes, decanters, of all sorts, the shapes of which are more numerous perhaps, but which are not always so perfect in execution or so beautiful as they should be. I refer particularly to those pieces of glassware which have no other function than that of ornamenting our houses—holding a bunch of flowers, or pleasing the eye by their rich and unusual coloring. The glassware of the old days, which is carefully preserved in museums, bears witness to the inexhaustible ingenuity of the artists of

HAND-MIRROR OF BRONZE, GOLD, PRECIOUS STONES, JADE, AND CRYSTAL

DESIGNED BY COUNTESS FEDORA GLEICHEN, GREAT BRITAIN

PHOTOGRAVURE

DIOO
SEM PRI
VERITE
A VECCHIA
FAVOLA

Greece and Italy in the matter of graceful outlines and filigree-work. That of to-day has the additional charm of all the colors produced by the oxides released in the process of fusion, or by the successive layers of glass of different hues, which, being carved like cameos by the hand of the artist, exhibit the decorative scheme conceived by him, the shading being determined by the order of superposition. To a French artist, Emile Gallé, we are indebted for this extraordinary progress in the art of glass-working. He has been justly styled the *magicien du feu*. With the scientific knowledge of a consummate physicist, with the talent of a superior draftsman, and with the poetic fervor of an enthusiastic evocator of visions, he has succeeded in making glass express thoughts which the most skilfully executed painting could not be made to express. He is not content with the resources which chemistry places at his disposal, to take from his ovens vitrified materials which he combines and experiments upon with a sort of sensuous joy. He invents, every day, some new process to extend his methods of expression. For example, he has invented *marquetry of colored glass*, which enables him to execute such decorations as he pleases, just as is done in the case of marquetry with pieces of stained wood. With what untiring patience he composes those masterpieces which strike the spectator dumb with admiration! With what talent he combines his bits of glass to form those veritable little poems of shape and coloring which captivate the mind! At the present Exposition, Emile Gallé surpasses himself. His most noteworthy exhibit is a case, containing a collection of vases and goblets, to which he gives the name of the *Soul of the Water*. Every piece recalls the fugitive, mysterious beauties of the denizens of the sea: the capricious coloring of the algæ floating in the smooth water, the curious shading of the shell-fish, the indolent grace of the hippocampi, the long-haired sea-mushrooms, the gelatinous jelly-fish, etc. To perpetuate by his art those things which have only a brief life in nature—such is the dream of Emile Gallé. Fishes taken from the ocean, which, before dying, leap

about with their scales flashing in the sunbeams; flowers instinct with life under the caressing touch of daylight; leaves fallen from the trees and whirling about in the autumn wind,—these and such as these are the sights which this artist loves to copy, and to which he imparts the most profound poetic beauty. In his glassware, in which he reproduces all the beams, all the living reflections of nature's pictures, one drinks abundantly of the ideal beauty which his hand introduces therein.

Emile Gallé is a master who has no equal in the past or the present. But it is absolutely certain that the art of working in glass, under his impulsion, will not halt at the point to which he has carried it. Already he has aroused much emulation. But no one has given evidence of well-marked originality, unless it be the American, Louis Tiffany, whose exceedingly original works, in glass with metallic iridization, deserve the warm approval of all connoisseurs.

It would be a simple matter to pursue this study of those industries which, by virtue of their employment of colors, favor the rapid progress of that modern style which the younger generation expects and hopes for. Stained glass, for example, is not at all what it was in the Middle Ages. It is no longer confined to churches, but is constantly assuming a more important place in civil structures—in our houses and our hotels. It is becoming modernized, too, and the decorative resources at its disposal seem to be increasing, since the use of the so-called *American* glass has become more general. This variety of glass, which is almost opaque, and enriched with superb tints, should be employed with prudence and judgment, for it would contribute but little to the supply of light in a house. But artists are beginning to understand how to employ it in such manner as to make the most of its beauties, while avoiding its inconveniences.

It is worthy of note that almost all the industries which are concerned with *plane* decoration have made more progress in the development of a modern style, than those which have to do with decoration *in relief*.

Thus, wall-papers, fabrics for upholstering purposes or for dresses, and carpets, are, at the present time and in all countries, undergoing an entire transformation. The designers of these articles have changed absolutely their decorative schemes. They no longer borrow them from the old styles, but from a direct study of nature, from the flowers and plants. In France, the Gobelins factory, which for two or three hundred years past has confined itself to ceaseless reproductions of the gorgeous compositions ordered by King Louis XIV, has very recently begun to apply to contemporary artists for new designs; and at the Exposition of 1900 are seen tapestries manufactured at that ancient and celebrated establishment, after designs by painters now living—MM. Rochegrosse, Loevy-Dhurmer, Jean-Paul Laurens, etc. Is not this a manifest token of the determination which has seized upon the society of our day, to leave its imprint upon the artistic industries, in the shape of a style instinct with its spirit?

But, we repeat, it is in the use of color that the modern style manifests itself and triumphs. If it be still hesitating and uncertain in architecture and in furniture, it asserts itself loudly in all those decorations wherein the design is enlivened by the fascinating hues which enchant the eye.

Such is the conclusion to which we are led by a study of the artistic industries as represented at the Universal Exposition of 1900.

What philosophical deduction is to be drawn from this conclusion? We suggest the following: that an epoch never changes all at once, and radically, the shape of its furniture, any more than a nation can at one stroke change its language. Moreover, when the shape of a piece of furniture is exactly adapted to its functions, and those functions continue unchanged through successive ages, the interests of art are not served by proscribing that shape, on the pretext of inventing a new one which should have no other merit than that of novelty. Therefore, let modern decorators not waste their time seeking something that is useless. Art,

and especially applied art, has never moved more rapidly than life. "Let us seek," in the words of a contemporary writer, M. Robert de Sizeranne, "let us seek simplicity, precision, modesty, tranquillity, in all the things which are about us." The formula of modern art and of the modern style must, in each one of us, emanate solely from a sense of the dignity, stability, and comfort of modern life. Upon that basis, the logic of our needs will give birth, unsuspected by us, to that modern style which will hereafter most adequately characterize our epoch.

VICTOR CHAMPIER.

WISTARIA
casket of gold enamel and precious stones
with figures of ivory designed by René Foy, France

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